



THE NEW  
NINETEENTH-CENTURY EUROPEAN  
PAINTINGS AND SCULPTURE  
GALLERIES

The Metropolitan Museum of Art

The New Nineteenth-Century  
European Paintings and Sculpture Galleries





# The New Nineteenth-Century European Paintings and Sculpture Galleries

By Gary Tinterow  
Compiled with Susan Alyson Stein and Barbara Burn

Foreword by Philippe de Montebello

THE METROPOLITAN MUSEUM OF ART  
NEW YORK



# The Nineteenth-Century European Paintings and Sculpture Galleries

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This publication was issued in connection with the opening of the new  
Nineteenth-Century European Paintings and Sculpture Galleries at  
The Metropolitan Museum of Art on September 13, 1993.

Published by The Metropolitan Museum of Art

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Printed at Meridian Printing  
Bound at Riverside Bindery

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## FOREWORD

This publication marks the opening of the Metropolitan Museum's new Nineteenth-Century European Paintings and Sculpture Galleries. This landmark event, long in the planning, has totally transformed how we present the art of the century that gave us—if the density of visitors is any gauge—some of the best-loved moments in the history of art, from Romanticism to Barbizon and Impressionism to Post-Impressionism.

In 1989 it was decided that the space dedicated to these collections should be renamed and redesigned. Our aim was to make it clearer to visitors what art these galleries contained, at the same time honoring donors past and present who have made major contributions of art, money, or both to this part of the Museum, notably those who stepped forward to support the construction of the new galleries: Walter H. Annenberg, Janice H. Levin, and Iris and B. Gerald Cantor.

A year later it became possible for us to consider actually reshaping the entire area in order to provide a more coherent presentation of the collections and to create a setting that we felt was more in line with what the nineteenth-century artists themselves might have envisioned for their works. Thus the new galleries are built in a Beaux-Arts rather than a contemporary style.

The gallery design was created by the happy partnership of designer David Harvey and curator Gary Tinterow, whose essay here describes not only the evolution of the present design but also the history of the Museum's seemingly ever-changing displays of nineteenth-century art. The last installation, built as recently as 1979, showed the works in a vast, brightly lit space with an open plan. Everyone was at first dazzled by the expanse of space and by its airiness and, of course, by the multiple vistas onto so many Impressionist pictures. In the end, however, the galleries proved confusing, and the screens on which the pictures were hung had a provisional look. They turned out not to be flexible, as intended, and in fact they were never moved. More seriously, no hanging scheme could properly bring out the true strengths of the collection, namely its constellations of works by individual artists such as Degas; also, there was no room for growth, although many pictures were acquired during the 1980s. In 1991, when Walter Annenberg announced that he intended to bequeath his spectacular collection to the Metropolitan, the timing was perfect. We were able to adjust the plans so that the Annenberg collection could be shown as a unit within the Museum's existing holdings, each complementing the other perfectly.

This publication describes and illustrates the Museum's dramatic change of direction in the installation of its nineteenth-century works; it also celebrates the generous donors who have helped to shape these collections over the last century. In the body of the text and in the list on page 88 we have named them all, with immense gratitude. I would also like to acknowledge Andre Meyer's gift of funds in 1972, which enabled the Museum to build the space that these galleries now occupy. These twenty-one rooms so transform the look of our collections that I believe we are justified in calling this area a new museum within the Museum, in celebrating a new museum for the city of New York.

Philippe de Montebello, Director





# NEW GALLERIES FOR OLD

"A near-perfect installation."<sup>1</sup> Such was the assessment of the architectural critic of the *New York Times*, Ada Louise Huxtable, in 1980, upon seeing the Museum's modern display of its collection of nineteenth-century European paintings and sculpture (see figure 14). These "near-perfect" galleries, then called The Andre Meyer Galleries and billed as a permanent installation, were closed and dismantled in 1991, barely ten years after they were inaugurated, to make way for the new rooms that are the subject of this publication, rooms that are stylistically and conceptually the antithesis of the galleries that previously occupied the same space.

"Since the first building plans were drawn, no year has passed when some part of the building was not in the hands of architects," wrote curator Albert Ten Eyck Gardner in 1965. "Actually the building has never been completed. If new construction was not in progress, interior reconstruction or rearrangement was under way. It might reasonably be considered as a sort of cultural coral reef, always growing and changing."<sup>2</sup> The picture galleries, too, were always growing and changing. From the provisional display in the skylit gallery of a former dancing academy at 681 Fifth Avenue (figure 1), to the

1. Opening reception of the temporary galleries of The Metropolitan Museum of Art at 681 Fifth Avenue on February 20, 1872 (MMA Archives)







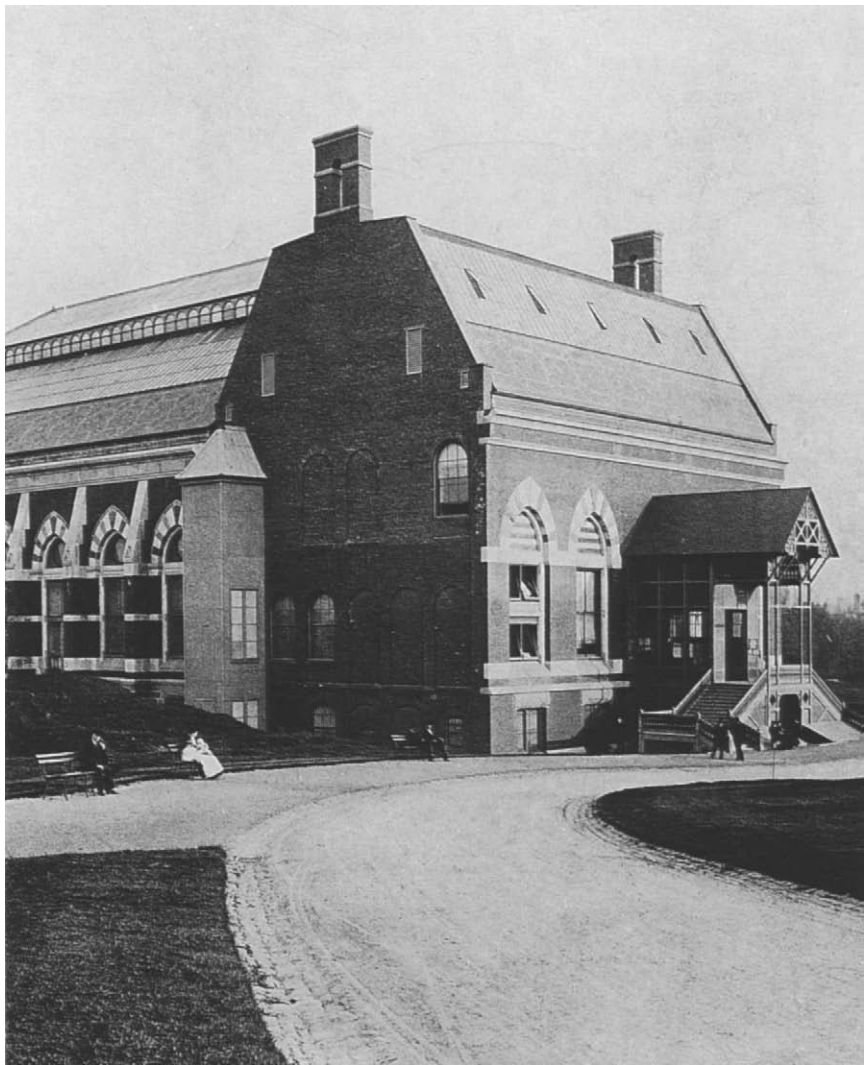
2. Frank Waller, American, 1842–1923, *Interior View of the Metropolitan Museum of Art when in Fourteenth Street, 1873–80*. Oil on canvas, 24 x 20 in. Purchase, 1895 95.29

3. The Museum's first building in Central Park, Wing A, which opened in 1880. It was designed by Calvert Vaux and Jacob Wrey Mould. The western façade may still be seen from the Robert Lehman Wing. (MMA Archives)

Museum's temporary quarters in the Douglas Mansion on Fourteenth Street (figure 2), to the skylit gallery, hung in damasklike Fortuny fabric, which today houses the magnificent Tiepolos at the top of the great stairs, and to the side-lit gallery paved in granite that greets visitors to the Lila Acheson Wallace Wing for twentieth-century art, the creation of attractive, well-lit, up-to-date rooms in which to view paintings has been a constant preoccupation of Museum curators and architects.

A retrospective look at the history of the Museum's galleries for nineteenth-century pictures suggests that permanent installations rarely last a generation and that only a few last a decade or more. The dismantling of the former Andre Meyer Galleries—at first glance a dramatic turnabout—is only a typical manifestation of the Museum's evolving coral reef. Patterns of display appear to be the most changeable of phenomena.

The Museum owned only a small picture collection—174 mostly Dutch and Flemish paintings—when the Central Park Commission requested from Calvert Vaux a plan for the Museum's first permanent home. Vaux, with Jacob Wrey Mould the architect of all the buildings in Central Park, nevertheless delivered four commodious paintings galleries on the second floor of the structure completed in 1879, the first wing of what





4. Galleries U and V, later A 21 and A 20, at the west end of the second floor of the Vaux building, Wing A, photographed between 1887 and 1902. European paintings of the sixteenth century now hang in this space. The façade may be seen from the Petrie Court. (MMA Archives)

was intended to be a mammoth complex. Like the exterior of the building (figure 3), the paintings galleries were Neo-Gothic in their decorative detail and High Victorian in their proportions and arrangement, but on the whole they were governed by a modest and simple aesthetic (figure 4). The walls were skirted with an almost rustic wainscoting made of panels of painted tongue-in-groove boards, and above the chair rail they were faced with inexpensive burlap that was deep red in some rooms and pale cinnamon in others. A wide frieze led to a small cornice crowned by a curved plaster cove. The laylight, a narrow tent of rectangular glass panes, was supported by an iron frame pierced with decorative ventilation grilles. Daylight was supplemented by gas lighting, which was very quickly converted to electric light, powered by DC generators that remained on the premises until the early 1950s.

At the east end of the Vaux building, later known as Wing A, the two paintings galleries were reserved for Old Master paintings, owned and borrowed, and modern pictures, primarily loans, were displayed at the west end. Evidently this



arrangement was considered novel and successful. According to the *Saturday Evening Post*, "The Hanging Committee has done the most remarkable and admirable work ever seen in this country at a public exhibition of paintings. The features of this work are conspicuously two: the system of bold or delicate and suggestive balancings, and the commingling of Americans and foreigners without respect to persons. You walk through the two large western galleries and you feel that American art is not so bad after all, because you see that it stands up like a man by the side of its fellows and neither blushes nor faints. . . . The eye is not shocked to find a Gérôme balancing an Eastman Johnson, a Troyon balancing a William Magrath, a Bouguereau balancing a Henry Loop."<sup>3</sup> As a matter of course the paintings were hung frame-to-frame, three and four rows high, in the manner that had been customary in Europe since the late sixteenth century, but the effect must have appeared restrained and institutional in comparison to the luxurious private galleries—upholstered in silk and enriched by ormolu—attached to the houses of the same New Yorkers who lent their modern paintings to the Museum (see page 30).

No sooner had Wing A opened than its galleries were deemed inadequate in size. In 1884 Theodore Weston, a minor architect who was a member of the Museum's board, was commissioned by his fellow Trustees to provide an extension at the south side of the Vaux building. Wing B opened in 1888. Although it had the virtue of a more up-to-date façade—Neo-Greek was deemed an improvement over Vaux's Ruskinian Gothic—the new paintings galleries on the second floor retained the proportions of Vaux's original galleries: narrow rectangular rooms often three times longer than they were wide.

5. Galleries R and L, later B 16 and B 17, the central spine of the second floor of the Weston building, Wing B, which opened in 1888 (this photograph taken in 1910). These galleries, much altered, are today used for special exhibitions. (MMA Archives)



The new galleries were mean in appearance (figure 5). The wainscoting and door surrounds were pressed metal instead of wood—perhaps a fire-retardant and money-saving gesture—the coves were flat and ungenerous, and the floor was laid in narrow strips of oak that soon absorbed so much oil it became a fire hazard.<sup>4</sup> Dissatisfied with Weston, the Trustees chose an even less important architect, Arthur L. Tuckerman, then manager of the Museum's art schools, to design the next extension, Wing C, to the north. It was an infelicitous decision. Richard Morris Hunt, a truly distinguished architect and a founding Trustee, resigned from the board in protest. Having complained about the original decision to hire Vaux and having issued a warning about Weston, Hunt found the situation hopeless.<sup>5</sup> The Trustees learned he was right; the Museum's art schools were discontinued; and over time Wing C, which opened in 1894, has been subsumed in the course of the Museum's perpetual rebuilding, so that hardly a trace of the original is visible today.

Hunt was mollified when he was asked to create a comprehensive master plan for the Museum, one that would redirect it away from the park and toward Fifth Avenue, away from the old-fashioned red-brick eclecticism of the first building and toward the splendid Beaux-Arts style that was then considered essential for any building with civic pretensions. Sadly, he did not live to see his first wing, now the Great Hall, completed. When it opened in 1902, the Museum's administration made an effort to bring the paintings galleries in Wings A, B, and C up to the standard of Hunt's magnificent hall. The fabric-covered walls, already shoddy, were refitted with lincrusta, a durable paper pressed with patterns in low relief, but this superficial change could not remedy the poor proportions of the rooms or the uneven light that poured in without control.

The firm of McKim, Mead, and White was chosen in 1904 to succeed Hunt as house architects. For the first time, the requirements for proper display of the Museum's collections were given serious consideration. Museum trustees in other American cities, notably Boston, Detroit, and St. Louis, had commissioned extensive studies of the best examples of European museum design in London, Vienna, St. Petersburg, Berlin, Munich, and elsewhere, but the Metropolitan's Trustees had been in too much of a hurry to house their burgeoning collections. So while Boston museum officials spent five years determining what they believed was the perfect height for a paintings gallery (between twenty-one and twenty-four feet), the perfect width (about thirty-two feet), and the perfect ratio of height from floor to laylight to skylight (1:75) before com-



6. Part of the Catharine Lorillard Wolfe Collection installed in Wing A, 1918 (MMA Archives)



mencing construction,<sup>6</sup> New York officials expected one of their buildings to be planned, designed, built, furnished, and opened in the same number of years. By the time McKim, Mead, and White were hired, however, Museum administrators had become painfully aware of the limitations of their existing galleries, and Building Committee meetings were devoted to discussions of such technical issues as display practices, lighting requirements, and ventilation and humidity control, as well as more controversial issues, such as gallery sizes and ceiling heights, about which the architects had opinions as strong as those of Museum policy makers.

The result of the new collaboration between the Museum and McKim, Mead, and White was the procession of handsome rooms up and down the new Fifth Avenue buildings—Wings E, H, J, and K—but these galleries were primarily occupied, then as now, by departments other than the paintings department. Special exhibitions of paintings would occasionally be installed in the large galleries off the second-floor balcony of Hunt's Great Hall—such as the 1919 Courbet exhibition and the 1921 Impressionist and Post-Impressionist exhibition (figure 7), but these were isolated events. Until it was removed for safe-



7. The 1921 exhibition of Impressionist and Post-Impressionist painting, installed on the second floor of Wing D (MMA Archives)

keeping in 1941, the permanent collection of paintings remained in the old west wings, A, B, and C; when the lincrusta in the old galleries wore out, Bloomingdale Brothers was called in to drape the walls in dark-colored repp. The galleries were arranged primarily by donation or bequest: pictures from the Wolfe, Vanderbilt, Altman, and Hearn collections were displayed independently (figure 6).

Whenever he was not hampered by restrictions of gift or deed, however, Bryson Burroughs, the remarkable curator of paintings from 1909 to 1934, continually refined the installation of Old Masters by weeding out misattributed paintings and replacing inferior pictures with superior ones, which were given ample wall space. He also brought the hanging of modern pictures into line with the emerging notion that avant-garde French painting was inherently more significant than academic or Salon painting. In part this was a function of taste—Renoir surpassed Sorolla in popularity during the First World War—but in large measure it represented a triumph of the theory advanced by European art critics and historians, such as Roger Fry (who was curator and later European adviser for paintings at the Metropolitan for a short, stormy period that ended in 1909),

Léon Rosenthal, Robert Rey, and Julius Meier-Graefe, who asserted that there was a direct qualitative link between the great ancients, such as Raphael and Poussin, and the moderns, such as Cézanne and Renoir. The critical preference for French modern painters was further supported by the taste of many important New York collectors, from Erwin Davis and Adolph Lewisohn to Lillie P. Bliss and Louisine and H. O. Havemeyer. It was the paintings that these New Yorkers chose for themselves and then for the Metropolitan that Burroughs hung, and by the early 1930s they far outnumbered the Bonheurs, Meissoniers, Cots, and Bastien-Lepages that had been given to the Museum by Cornelius Vanderbilt, Henry Hilton, and Catharine Lorillard Wolfe.

Regardless of the aesthetic shortcomings of the paintings galleries in Wings A, B, and C, they nonetheless fulfilled the elemental requirements for the proper display of pictures. They were nineteenth-century rooms in which, in the case of the modern pictures, nineteenth-century paintings were hung. The galleries were lit from above, like those of the French Salon and many of the rooms rented by the Impressionists or other artists' societies for their exhibitions. And the Museum's walls were articulated in the nineteenth-century manner, with baseboards, wainscots, walls, hanging rails, friezes, cornices, and coves. All of this changed after the Second World War. Francis Henry Taylor, the energetic new director of the Museum, was not content to rehang the pictures as they had always been hung. He sought to renovate and modernize the physical plant and make stylish new rooms for the paintings. After the collections returned from wartime storage to Manhattan, he embarked on a \$9-million renovation, which completely transformed the oldest sections of the building.

8, 9. The European Paintings galleries after the 1954 renovation by R. B. O'Connor and Aymar Embury II (MMA Archives)





The Trustees hired the firm of R. B. O'Connor and Aymar Embury II to modernize Wings A, B, and C from basement to roof. The great cast-iron hall in the middle of Vaux's original building had already been rebuilt just before the war into a late-Romanesque-style hall for arms and armor (now used for medieval sculpture) after designs by John Russell Pope. (Pope, who had transformed Henry Clay Frick's private New York mansion into a public museum and designed the National Gallery of Art in Washington, D.C., had been asked to prepare a master plan for the modernization of the old buildings at the Metropolitan, but his death intervened.) O'Connor and Embury left Pope's hall untouched, but the paintings galleries on the second floor were rebuilt (figures 8, 9) in a manner very different from Pope's skillful and elegant revivalist style. The Neo-Gothic detail of Vaux's rooms and the Neoclassical moldings of the galleries in the Weston and Tuckerman wings were stripped. Plain, unarticulated blocks of travertine marble replaced baseboards and door surrounds. Wainscoting was removed so that walls could rise uninterrupted from the floor to the hanging rail. The narrow, tent-shaped laylights in the center of each gallery were replaced by wide glass ceilings, divided into square rather than rectangular panes, which extended over the entire floor. There were curved plaster coves, but they were much shallower than the previous coves. Cornices were simplified or, in most rooms, eliminated altogether. Most of the ceilings were lowered from about twenty-four feet to less than twenty feet, and the rooms themselves were redivided into more regular shapes: squares or rectangles that were only twice as long as they were wide. The old narrow corridors were gone, and the new rooms seemed wide, expansive, and modern.



When the newly refurbished galleries, installed by Theodore Rousseau, Jr., the curator of paintings, opened in January 1954, they were received enthusiastically. Critics saw the spaces as attractively modern, and most agreed that the mix of fluorescent light, incandescent light, and daylight filtered by canvas louvers, as designed by Laurence S. Harrison, was a success. The early-nineteenth-century pictures were placed against walls painted dark red-brown, while the Impressionists were hung on walls painted pale gray. The pictures were not double-hung and there were large intervals between each one. "It was a period when everyone wanted light and air," Rousseau later wrote.<sup>7</sup> It was in the same spirit that Rousseau removed many of the heavy gilt-plaster nineteenth-century frames and replaced them with more delicate eighteenth-century gilt-wood frames. The selection of yellow, red, and green Fortuny fabric, loosely draped from the hanging rail, was considered an appropriately opulent note.

But a few critics, including the modernist John McAndrew, thought the Fortuny was too strongly colored and somewhat ersatz: why not use genuine silk damask rather than cotton printed to look like silk? In his article entitled "The Perils of Pompier,"<sup>8</sup> McAndrew lodged another, much more serious criticism of Rousseau's installation. While he agreed that the grouping by chronological period rather than by country of origin was meaningful, so that Velázquez was near Hals, Vermeer, and Van Dyck, he found the hanging of the nineteenth-century pictures "startlingly reactionary." Rousseau had followed the lead of the Louvre's postwar rearrangement and abandoned national schools for chronological periods as the organizing principle, a new trend at the time. Philip Hendy, the director of the National Gallery in London, gave a voice to the trend when he said that "arrangement by period is infinitely more valid than by national school. Nationalities grew up after many of the pictures were painted."<sup>9</sup> But in hanging Bonheur between Corot and Courbet or in placing Henri Regnault's *Salomé* on the same wall as Degas and Manet, Rousseau was on his own. He wrote in the *Museum Bulletin* that the Bonheur *Horse Fair*, "unjustly relegated to storage in recent years by fashionable taste, holds its own with the best of the period,"<sup>10</sup> thus rejecting the judgment of his predecessor Bryson Burroughs. But McAndrew asked of Rousseau, "Does it mean that taste is to be discarded in selecting pictures for exhibition or merely that today's taste should not be heeded? Is all the work of the most discriminating collectors of the last generation—a formidably admirable group—to be dismissed as 'fashionable taste,' while we return to the fashionable taste of two generations ago?"<sup>11</sup>

Although the paintings galleries were further modernized with the introduction of air conditioning in 1963 and 1964, at which time Theodore Rousseau, Claus Virch, a young associate curator, and James Rorimer, the director, replaced some of the Fortuny with silk and freshened the paint, the decoration and arrangement remained largely the same until 1969, when the permanent collection was moved to the north wing on Fifth Avenue, above the Egyptian collections. Wings A, B, and C were required for the vast exhibitions planned for the Museum's centennial celebration in 1970, so they were stripped of their fabrics and marbleized door surrounds, while the permanent collection was installed in modern splendor in a newly renovated space (figure 10). Like the galleries of the Museum of Modern Art, this temporary space had only artificial light. Enormous blank walls, lit by spotlights concealed in suspended plaster ceilings, and seemingly endless, polished terrazzo floors created an appearance as up-to-date as the International-style airport lounges then springing up all over America. Area rugs and modern furniture contributed to the contemporary look,

10. Temporary galleries were designed for the European paintings during the Museum's centennial celebration in 1970. (MMA Archives)





which was emphasized by asymmetrical groups of paintings and modern pedestals for the sculpture. The Bonheur was back, skied above paintings by Manet.

In 1971, after the centennial exhibitions closed, Everett Fahy, Rousseau's successor as curator of paintings, reinstalled the permanent collection in Wings A, B, and C. Abandoning the previous chronological arrangement, he regrouped the pictures by national schools, as Burroughs had done, and painted the galleries devoted to a particular school the same color. Thus the Italian pictures were in red rooms, Dutch in green, and so on; Fahy chose strong, saturated colors that made the paintings appear more luminous. Most striking was the dark blue chosen for the Impressionist pictures, which looked even more vivid than usual against the deep-colored background (figure 11). More than one hundred paintings were reframed, this time in

frames dating to the same period as the pictures (a policy that continues today).

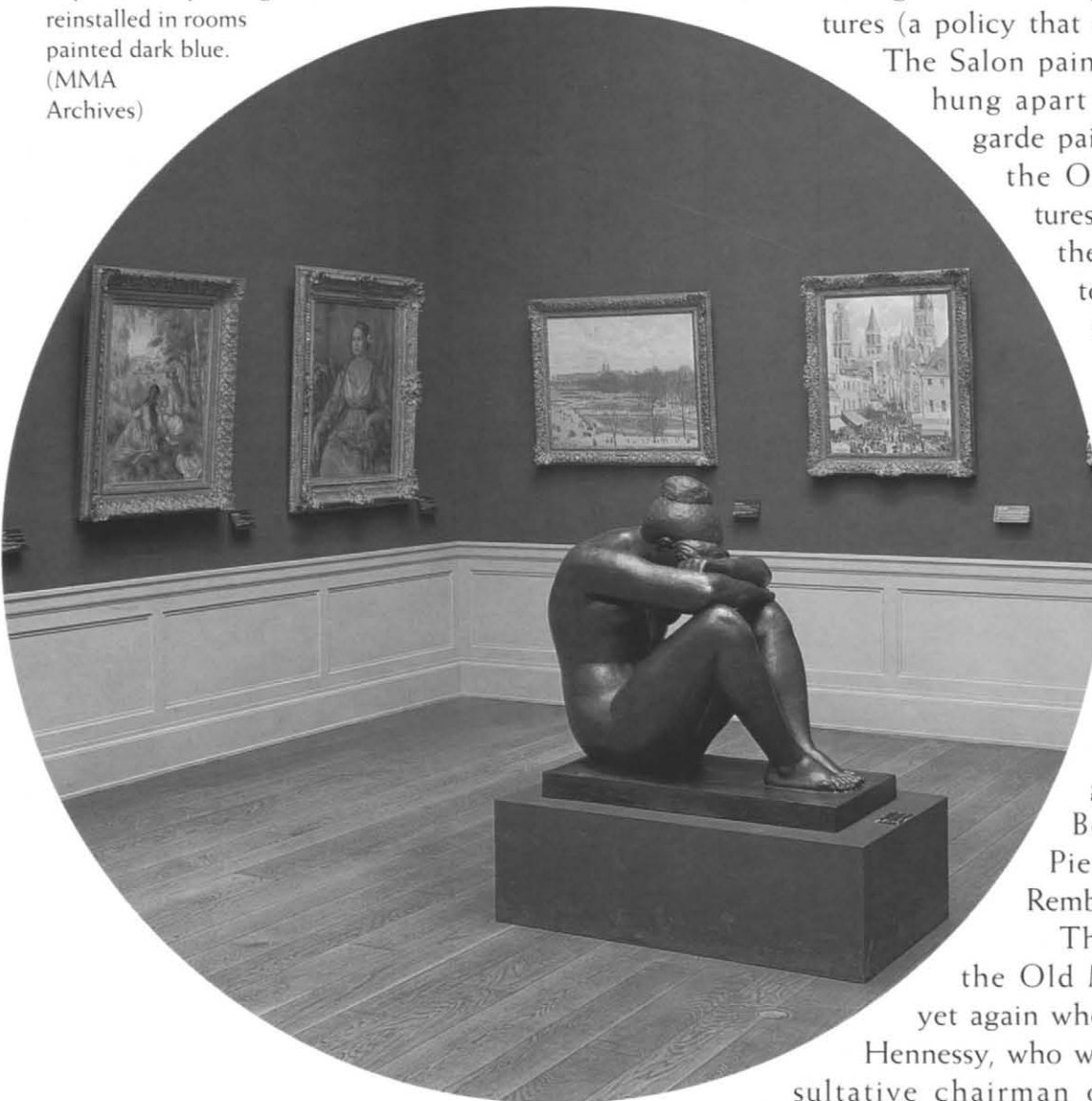
The Salon painters were mostly hung apart from the avant-garde painters, but among the Old Masters "pictures of approximately the same date hung together regardless of their style."<sup>12</sup>

Eschewing the "tendency to segregate different movements within a given period, such as Neoclassicism and Rococo," Fahy opted for juxtapositions with greater contrast:

Boucher next to Pierre, Hals next to Rembrandt.

The installation of the Old Masters changed yet again when Sir John Pope-Hennessy, who was appointed consultative chairman of the paintings

11. After the centennial the Impressionist paintings were reinstalled in rooms painted dark blue. (MMA Archives)



department in 1976, rehung the galleries. The organizational principle still depended on national schools, but within them stylistic affinities were promoted. Wherever possible, galleries, or at least long walls, were devoted to works of a particular artist: Rembrandt hung next to Rembrandt, not Hals. And rich fabrics returned once again to the rooms O'Connor and Embury had renovated in 1954—brown and green velvets for the Baroque and Northern Renaissance pictures, pale-rose slubbed silk for the early Italian pictures, pink and gray Fortuny damask for the eighteenth-century pictures of Italy and France, scarlet moiré for the pictures of seventeenth-century Rome. By far the most dramatic change, however, was the installation of the nineteenth-century pictures in the huge hall atop the Rockefeller Wing designed by Kevin Roche John Dinkeloo and Associates, the firm engaged by the Museum's director, Thomas Hoving, to prepare yet another master plan for the building.

Unlike the master plans created over the previous century by Calvert Vaux, Richard Morris Hunt, McKim, Mead, and White, and John Russell Pope, the Roche Dinkeloo plan, initiated by Hoving in 1970 and completed by Philippe de Montebello in 1992, was actually built. Alluding to the glass-and-iron conservatory-like "crystal palaces" erected for exhibitions in the nineteenth century, Roche designed large shedlike structures in glass and limestone which would house the Temple of Dendur on the north end, the collections of what was then called primitive art on the south end, and, on the west end, American art, twentieth-century art, European sculpture and decorative arts, and the semiautonomous wing for the collection Robert Lehman bequeathed to the Museum in 1975. For the first time since the 1880s, the Museum presented itself to Central Park with a handsome and orderly façade by the hand of a single architect, one that complemented the integrated design McKim, Mead, and White had created for the façade on Fifth Avenue.

As early as 1972, plans were laid to make a picture gallery in The Michael C. Rockefeller Wing. It was decided to create an enormous clear-span space, 200 by 120 feet, uninterrupted by columns (see figure 16). This was the decade of the Pompidou center at Beaubourg in Paris, for which architects Rogers and Piano had designed vast, clear-span floors on which partitions could be placed in any possible configuration. (In retrospect, one can see that flexibility was the key concept in museum design of the 1970s.) The ceiling was made entirely of 2-by-2-foot glass panes suspended from the trusses that supported the roof and skylights; it seemed to stretch to infinity and let

Following pages:

12. The B. Gerald Cantor Sculpture Galleries, photographed in 1988

13. A view of the model for the new sculpture hall

14. The Andre Meyer Galleries, photographed in 1988

15. A view of the model for the new paintings galleries



12



13





14

15





16. The empty "envelope" into which the new galleries would fit



in a large measure of New York's strong daylight. The space was given over to the nineteenth-century paintings, which were placed on screenlike partitions with either three or five panels (figure 14). "The installation is monographic in focus," according to Sir John, who installed the galleries with associate curator Charles Moffett. "The principle of the arrangement is that works by single artists will be shown together."<sup>13</sup> The Impressionists and Post-Impressionists were given pride of place in the large central gallery, but Salon painters, though segregated, were not ignored. That they were visible at all annoyed critic Hilton Kramer of the *New York Times*. In his review "Does G r me Go with Goya and Monet?" he wrote, "We look to art museums for a sense of quality—a standard of excellence . . . to be upheld without compromise. It alters the very purpose of the art museum when the inanities of kitsch . . . Salon painting . . . are admitted into the precincts of high achievement."<sup>14</sup> In this new installation Kramer heard the death knell of modernism, yet John McAndrew had heard the same bells in 1954!

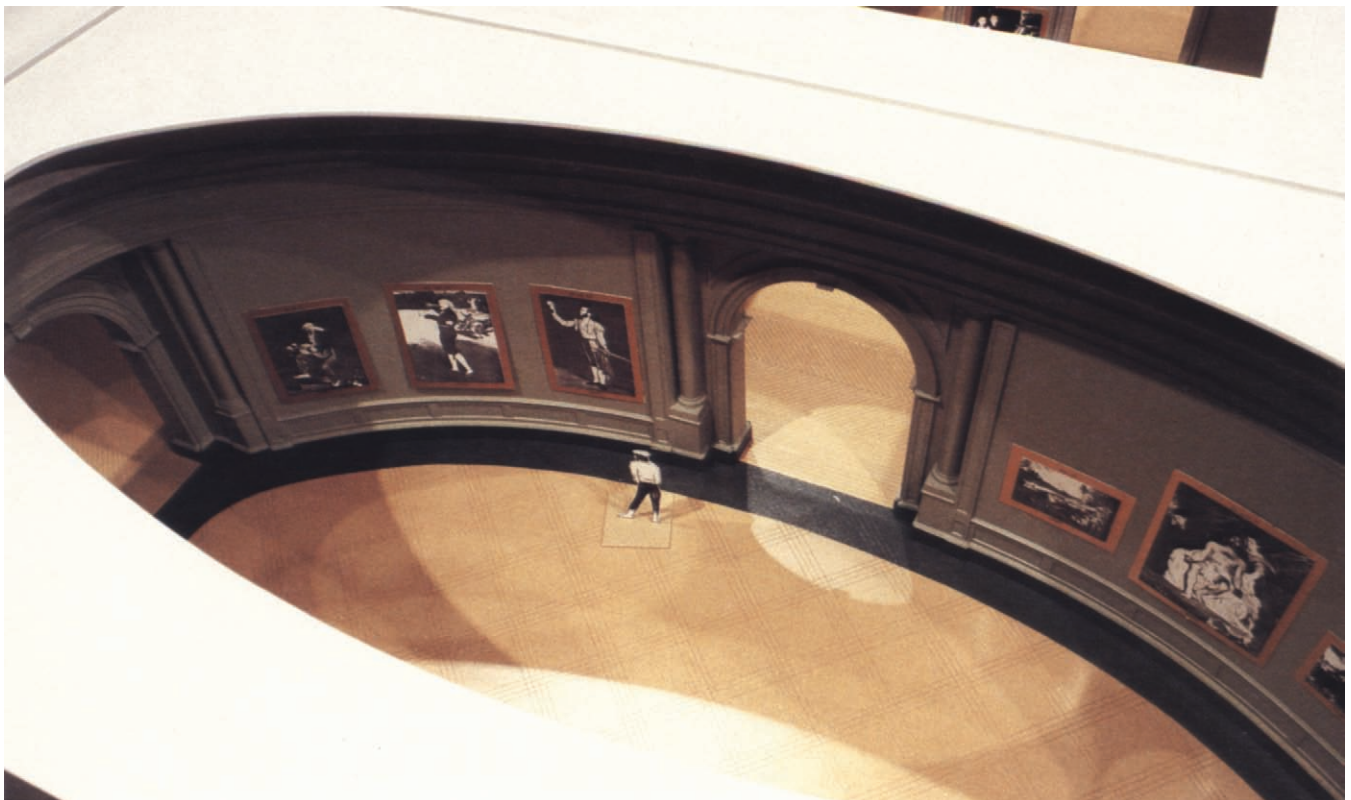
By the end of the 1980s these heavily visited galleries needed refurbishing. The putty-colored silk in the central gallery had become frayed, and the floors needed refinishing. The question of renovation versus redesign was posed, and it became clear that the open plan of the 1970s was no longer viable. Visitors continued to complain about the lack of a clear circuit, and the partitions could not accommodate the ever-changing collections. As Philip Johnson put it at a symposium in 1985, "That modern architecture thing—with movable partitions—is gone. We're over that, over, over. We're back to where Schinkel put us. Let's stay there."<sup>15</sup> Thus in 1989, after the close

of the well-received installation of the Degas exhibition in the Tisch Galleries, Philippe de Montebello asked David Harvey, senior exhibition designer, and myself to develop a new plan for rooms to be housed in the same space as The Andre Meyer Galleries.

Working within the existing envelope of 200 by 120 feet with a ceiling just over 20 feet high (figure 16), we developed a sequence of rooms that would have a clear start and finish, without the rigidity imposed by an *enfilade*, as in early Neoclassical museums, or the constraints of a single enforced circuit, as in the Museum of Modern Art's new permanent installation. At the director's request, we widened to 24 feet the corridor linking the Greek and Roman galleries at the east end with the special exhibition and twentieth-century art galleries to the west. With a nod to the Grande Galerie of the Louvre, the director decided that this great gallery, no longer a passage, would house sculpture and large Salon paintings and serve as a foyer for the rest of the new galleries. We then planned a circuit that would provide a sequence of rooms to be devoted to the movements of the first half of the nineteenth century—Neoclassicism, Romanticism, the Barbizon school, and Realism—a sequence that would lead the visitor to a large central gallery.

We first envisioned the central space as an ellipse (figure 17), modeled on Pope's elliptical gallery at the Frick Collection.

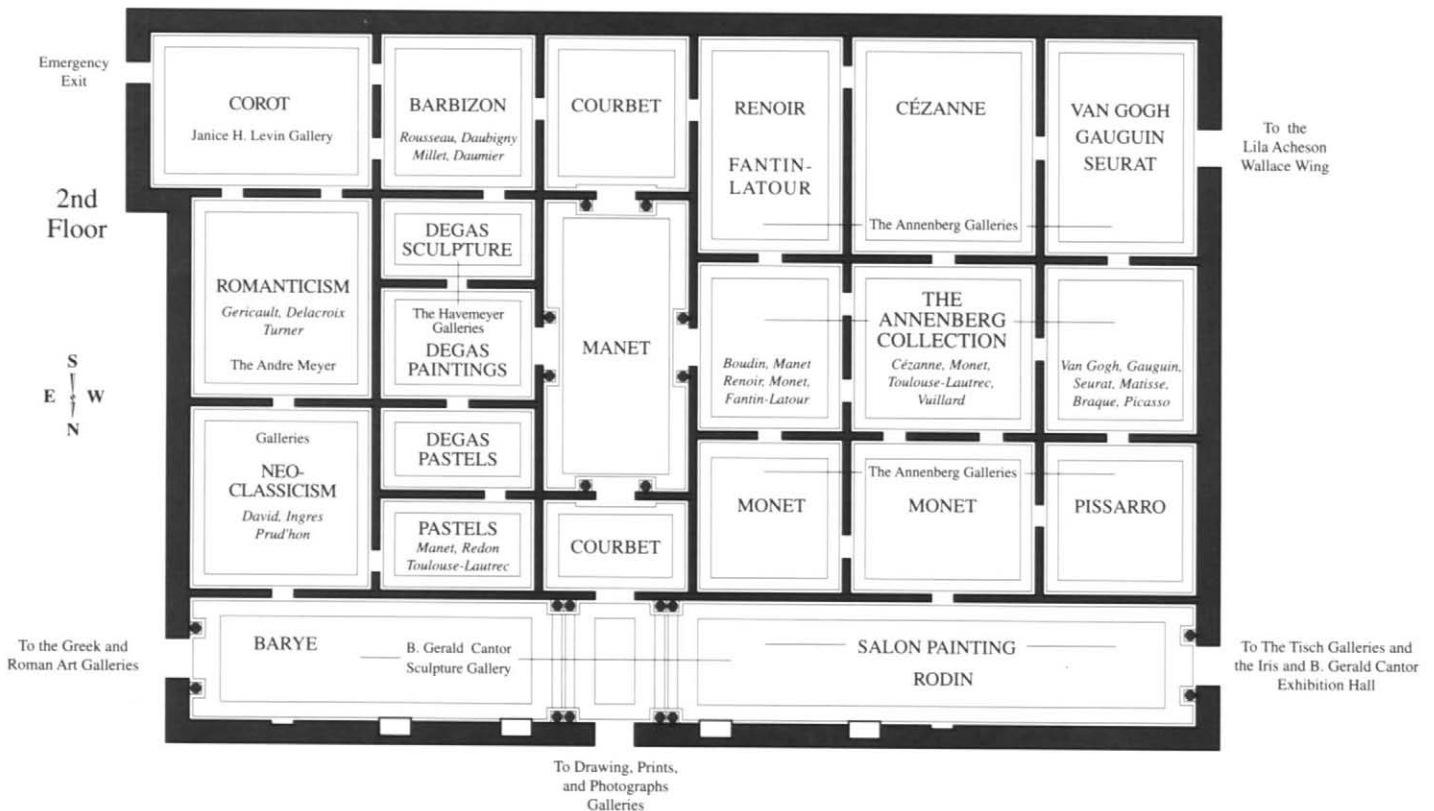
17. A view of the model showing the original design for an elliptical central gallery

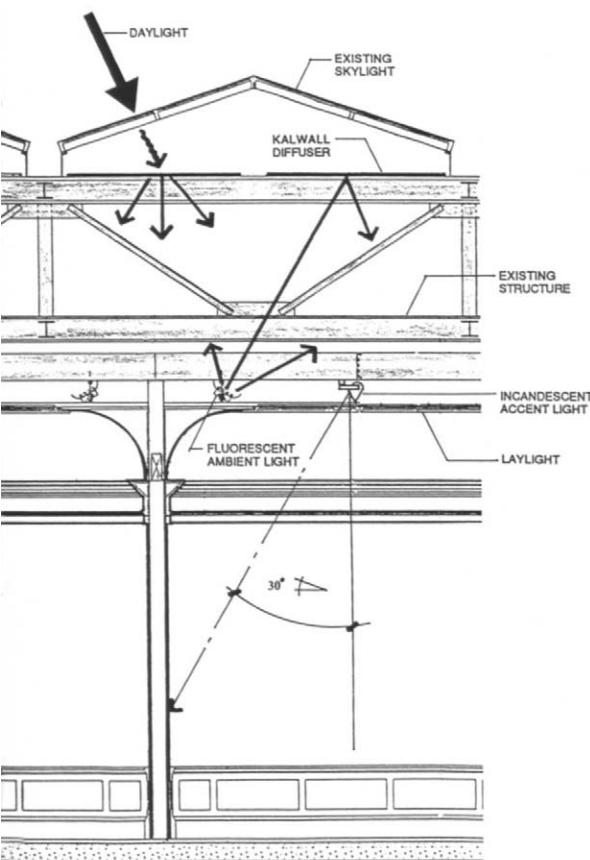


We intended to hang the Museum's collection of life-size figure paintings by Manet in this focal point, from which one could enter a suite of four Degas galleries to the east, or either one of a pair of Courbet galleries to the north and south, or, to the west, a set of nine galleries for Impressionist and Post-Impressionist paintings, all of which would interrelate in a way that allowed the visitors to determine their own path (figure 18). We consciously emulated Pope's plan for the old building of the National Gallery of Art, where visitors are induced to leave the central corridors for suites of galleries that communicate through doors placed not always in the centers of walls but often at one corner or another. In this way visitors are drawn from one room to another by the sight of the paintings hanging in the next room. For clarity, Pope had placed a central gathering point in each suite of rooms at the National Gallery, and we hoped our elliptical Manet gallery would similarly reorient the visitor. (Later, we abandoned the ellipse and redesigned the room as a double square in order to increase the amount of space for paintings.)

Our plan for the twenty-one new galleries was approved in 1990, and the next year the Honorable and Mrs. Walter H. Annenberg, longtime Trustees of the Museum, pledged \$5 million toward the \$10-million renovation. (The Annenbergs had recently pledged equal amounts for the renovation of galleries at the National Gallery in London and the Philadelphia

18. Floor plan of the new galleries  
(David Harvey and Steve Hutchison)





19. The lighting scheme for the new galleries (Zack Zanolli)

Museum of Art.) David Harvey prepared, with Johannes M. P. Knoops, a set of drawings for a large-scale model that, when built, enabled us to study scaled reproductions of the paintings in their future rooms (see figures 13, 15). The model was enormously helpful. Not only did it bring problems to the surface at a point when plans could still be revised, but it also enabled the Annenbergs to visualize how their extraordinary collection of nineteenth-century French paintings might look if it were installed here. In the winter of 1990–91 the Annenbergs announced their intention to bequeath their collection to the Museum, which in turn agreed to dedicate three galleries in the new space for the display of their pictures. We quickly realized that if we placed the Annenberg collection in the three central galleries of the block of nine Impressionist and Post-Impressionist rooms, their collection would be both self-contained and open to the rest of the permanent collection, much as the Chester Dale collection occupies discreet spaces in the midst of the National Gallery's French rooms. And through a careful placement of doors, we have been able to provide many desirable juxtapositions between Annenberg pictures and other Museum pictures. One can see, for example, the Museum's *Uncle Dominic*, by Cézanne, while looking at the Annenberg Cézanne of the same sitter; likewise, the Museum's Monets are visible to viewers looking at the Annenberg Monets, and so on.

The lighting of the new galleries was a paramount concern. While we wanted to retain a component of daylight, the amount of light—and damaging ultraviolet rays—that flooded through the roof had to be reduced. The skylights of the Rockefeller Wing are coated to allow only fourteen percent of the light to pass into the building. Nevertheless, light and radiation levels were still unacceptably high. Zack Zanolli, the Museum's lighting designer, conducted a nine-month study in a full-scale mock-up of a typical gallery, which was set up in the galleries before they were closed for reconstruction. He devised a clever, effective, and inexpensive solution that reduced UV infiltration to almost nothing, cut the daylight by sixty percent, yet provided the sense of lively, changing light that we sought: he placed fiberglass panels just beneath the roof, to filter and diffuse the light passing through them. But since the panels are somewhat opaque, they can be used as light reflectors. Thus the filtered daylight is augmented by batteries of daylight-colored fluorescent fixtures mounted above the coves, which bounce light off the panels and back down into the galleries. The mix of daylight and fluorescent light is then further enhanced by incandescent lamps placed just above the glass ceiling of each

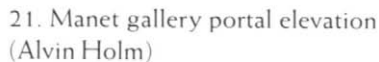


gallery (figure 19). David Harvey designed sliding-glass lay-lights—nineteenth-century rectangles rather than twentieth-century squares—which enable the incandescent track to be serviced from below, leaving the ceiling free of modern fixtures.

The idea governing the design of the new galleries was to create rooms similar in scale and appearance to those for which the artists created their pictures: well-proportioned rooms articulated with baseboards, wainscoting, cornices, and coves. Although this seems reasonable and perhaps even obvious, there are many who believe that only modern rooms can be legitimately built today. But just as it would seem preposterous to most people to place paintings by Ellsworth Kelly or Morris Louis in Louis XV frames, or a Boucher in a chrome strip-frame, so do we think it misleading to hang nineteenth-century paintings in modern-style rooms. A modern room, no matter how simple or elegant, is not invisible: it colors our perception of things within it. So we hoped we could make the new galleries appear as if they had been designed and built by McKim, Mead, and White at the turn of the century. We associated their firm with the best exhibition spaces in the building, and we wanted visitors to feel that they were in old galleries that had simply

20. Galleries under construction





In giving these rooms a classical appearance, we rejected the Post-Modern approach to historical ornament. We did not feel obliged to enlarge moldings or otherwise distort the classical canon in order to remind viewers that the Modern movement had severed ties with the past. As a repository of man's material culture from all ages and cultures, the Museum was entitled, we felt, to use the classical vocabulary legitimately and without apology, as it had in the past. In doing so, we sought to create noble spaces that are sober and restrained, spaces that recede sufficiently to allow the paintings and sculpture to be seen comfortably, without distraction. We set out to build well-proportioned Beaux-Arts paintings galleries such as those we thought the Museum had had at the beginning of the century. In fact, they had never been built. So we re-created the past we wished we had had. There is no doubt that in the future the style of our new galleries will speak more of our period, the 1990s, than of the period that we emulated, the 1890s, but only time will tell whether we have succeeded in our mission to create a "permanent" installation.

## NOTES

1. March 24, 1980.
2. Albert Ten Eyck Gardner, "Museum in Motion," in *MMA Bulletin*, Summer 1965, p. 17.
3. March 29, 1880, *Saturday Evening Post*, quoted in Leo Lerman, *The Museum*. New York, 1970, p. 66.
4. Minutes of the Building Committee, 1911. MMA Archives.
5. Letter to the Building Committee. MMA Archives.
6. W. R. McCormack, *Communications to the Trustees, IV: The Experimental Gallery*, Museum of Fine Arts, Boston, 1906, esp. pp. 11–21.
7. Memo from Theodore Rousseau to Everett Fahy, October 4, 1971. Department of European Paintings Archives.
8. *Art Digest*, March 1, 1954, p. 6ff.
9. Quoted in "As Museum Officials See Tasks," *New York Times*, Jan. 10, 1954, p. 10.
10. Theodore Rousseau, Jr., "A Guide to the Picture Galleries," *MMA Bulletin*, January 1954, p. 6.
11. *Art Digest*, March 1, 1954, p. 7.
12. Everett Fahy, "The New Installation of European Paintings at The Metropolitan Museum of Art," 1971. Department of European Painting Archives.
13. Sir John Pope-Hennessy, quoted in the MMA press release "Metropolitan to Open New Galleries for 19th-Century European Art," 1980.
14. April 13, 1980.
15. *Building the New Museum*, Suzanne Stephens, ed. New York, 1985, p. 28.

Rebecca Rabinow, Anne M. P. Norton, Susan Alyson Stein, Jeanie James, and Morrison Heckscher are each heartily thanked for their help and advice in the preparation of this essay.



# THE COLLECTIONS

In 1957 curator A. Hyatt Mayor wrote for the Museum's *Bulletin* a brief but brilliant account of the formation of the Museum's collections. He described how the Metropolitan, unlike its European counterparts, was built not upon royal or state collections but with works of art given by private citizens. Some were fabulously rich industrialists who amassed enormous collections, such as J. P. Morgan and H. O. Havemeyer and his wife, Louisine (see pages 50–53). Others were modest art lovers, such as Mary Goldenberg, who gave the Museum its first Courbet, *A Boat on the Shore*, in 1899 (see pages 46–47).

On the pages that follow we have identified the remarkable donors whose accumulated gifts have created the Museum's collections, alongside the great nineteenth-century paintings and sculpture that they once owned. Since Hyatt Mayor and many of his predecessors, such as Bryson Burroughs and Theodore Rousseau, Jr., were personally acquainted with many of the New Yorkers whose collections have come to the Museum, their descriptions of the individuals and their art ring with an authenticity that cannot be duplicated today. We have therefore reprinted excerpts from various articles by these Museum curators and others in an effort to provide a running commentary that will reflect the enthusiasms and changing tastes of times past.



## CORNELIUS P. VANDERBILT

In March Mr. Cornelius Vanderbilt, one of the Trustees, presented to us the well-known painting *The Horse Fair*, by Rosa Bonheur. The history of this painting, which has now reached a final place of rest in our gallery, is of great interest. . . . [It] was sold in this country for 30,000 francs, about \$6,000 . . . [to] Mr. A. T. Stewart, of New York, [and] remained in his collection till its dispersal after his death, when it was purchased by Mr. Vanderbilt for \$53,000 and presented to the Museum. (MMA Annual Report, 1887)

## HENRY HILTON

Hon. Henry Hilton presented to us two pictures of extraordinary value, one by Meissonier, entitled *Friedland*, 1807 [painted in 1875] . . . one of the most celebrated works of that master, on which the artist said, "I have bestowed all the science and experience I have been able to acquire in my art." . . . This painting also formed a part of the collection of Mr. A. T. Stewart, and was purchased by Judge Hilton at the sale for \$66,000. (MMA Annual Report, 1887)



Above: Rosa Bonheur, French, 1822–1899, *The Horse Fair*. Oil on canvas, 96¼ × 199½ in. Gift of Cornelius Vanderbilt, 1887 87.25. Few if any of the Museum's paintings have had such wide popularity together with such solid claims to the respect of connoisseurs. (Harry B. Wehle, "Seventy-five Years Ago," *MMA Bulletin*, April 1946)



Left: The picture gallery of Alexander T. Stewart, showing both *Friedland*, 1807 and *The Horse Fair*, which were bought at auction in 1887 as gifts to the Metropolitan Museum (from *The Opulent Interiors of the Gilded Age*, 1987)

Opposite: Jean Louis Ernest Meissonier, French, 1815–1891, *Friedland*, 1807. Oil on canvas, 53½ × 95½ in. Gift of Henry Hilton, 1887 87.20.1



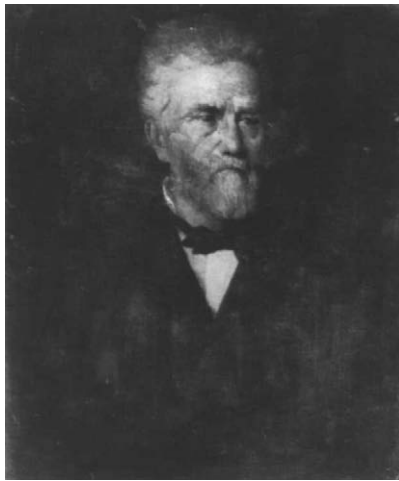




## ERWIN DAVIS

In . . . 1889 Erwin Davis gave the first Impressionist paintings to enter any American museum, Manet's *Woman with a Parrot* and *Boy with a Sword*, which were then unexpected and therefore looked so raw and ugly that few museums would have dared to hang them. (A. Hyatt Mayor, "The Gifts That Made the Museum," *MMA Bulletin*, November 1957)

Erwin Davis, a New York-based entrepreneur, began to buy French and American nineteenth-century pictures in 1880, largely guided by the painter J. Alden Weir.



Portrait of Erwin Davis as an old man painted by John Alden Weir (American Academy Institute of Arts and Letters; photo: Geoffrey Clements)

Within a year Mr. Davis owned three Manets and a Degas, and by 1889 he had become one of the earliest patrons of Impressionist art, with seventeen Monets and fifteen Sisleys. He sold off part of his collection in 1889 at an auction in New York, where the Manets and the Bastien-Lepage were bought by a phantom bidder he had hired to push up the prices. Later that year he donated the three paintings to the Metropolitan Museum.



Edouard Manet, French, 1832–1883  
*Boy with a Sword*. Oil on canvas,  $51\frac{3}{8} \times 36\frac{3}{4}$  in.  
Gift of Erwin Davis, 1889 89.21.2



Edouard Manet  
*Woman with a Parrot*. Oil on canvas,  $72\frac{7}{8} \times 50\frac{5}{8}$  in.  
Gift of Erwin Davis, 1889 89.21.3





Jules Bastien-Lepage, French, 1848–1884,  
*Joan of Arc*. Oil on canvas, 100 × 110 in.  
Gift of Erwin Davis, 1889 89.21.1





Alexandre Cabanel, French, 1823–1889, *The Birth of Venus*. Oil on canvas, 41¾ × 71⅞ in. Gift of John Wolfe, 1893 94.24.1

Right: Theodore Rousseau, French, 1812–1867, *The Edge of the Woods at Monts-Girard*. Oil on wood, 31½ × 48 in. Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1896 96.27

Opposite: View of the Catharine Lorillard Wolfe Gallery at the Metropolitan Museum, before 1907



## CATHARINE LORILLARD WOLFE

She had from early life cultivated her affection for the fine arts, and before her father's death had purchased several paintings. . . . Her taste was excellent and her judgment strengthened by study and very thorough acquaintance with the works of old and modern artists. She had, therefore, great enjoyment in gathering around her . . . examples of masters in the modern schools, a work which was continued steadily from year to year through her life, and in which she was happy in her reliance for advice and assistance on her kinsman John Wolfe, Esq. [donor to the Metropolitan of Cabanel's *Birth of Venus*], through whom most of her selections were made. Nevertheless she exercised a completely independent taste, which decided her, after thorough acquaintance with a painting, whether to retain or reject it. The collection . . . is therefore an absolute record of the educated and refined taste of the lady whose name it bears. (*Catalogue of the Paintings in the Metropolitan Museum of Art*, May 1903)



Alexandre Cabanel, *Catharine Lorillard Wolfe*, 1867. Oil on canvas, 67½ × 42¾ in. Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, 1887 87.15.82

Miss Wolfe was one of the earliest members of the Museum. Her interest in the institution was unflagging. Her contributions for the purchase of works of art have been large. The collection of paintings which she gave to us is a fitting memorial of the beauty and beneficence of her life. . . . The excellent judgment and foresight of Miss Wolfe are illustrated by the provisions of this bequest. This Museum is not like the museums of Europe, the property of the people, with a national purse for its support. Every gift to it entails expense in the conservation of that gift. Pictures are especially objects for watchfulness and expensive care-giving, and oftentimes of repair. Our dependence is on our own annual contributions. Aware of this fact Miss Wolfe has provided for the future, by giving us a fund, the income of which will ensure the preservation of her collection, and furnish the means for the annual cost entailed by it on the Museum as well as for the future increase of her monumental gift. (*MMA Annual Report*, 1887)







## THE WOLFE FUND

The special allocation of the Catharine Lorillard Wolfe Fund gives the Museum a possibility of acquiring representative masterpieces of nineteenth-century art such as few museums possess.

. . . *The Charpentier Family*, painted by Renoir in 1878 and recently acquired by the Trustees at the Charpentier sale in Paris, is by common consent one of the finest, if not the finest work by the painter. But Renoir, who is fortunately still among the living masters, is, it may be objected, one whose exact position in the art of the nineteenth century has not yet been fixed. . . . Not only has he not yet obtained the fame of an older man like Manet (now securely

enshrined as one of the great old masters) but his work is probably still barely human to many amateurs who have long been familiar with his contemporaries Monet and Degas. (Roger Fry, *MMA Bulletin*, June 1907)

At the International exhibition of Modern Art held by the Association of American Painters and Sculptors in February and March the Museum bought *La Colline des Pauvres* [now titled *View of the Domaine Saint-Joseph*] by Paul Cézanne. . . . The wide divergence of his tenets from those of the Impressionists, with whom it was formerly the practice to class him, is evident at all points. . . . Cézanne is one of those who point out a new direction. (Bryson Burroughs, *MMA Bulletin*, May 1913)





Paul Cézanne, French, 1839–1906, *View of the Domaine Saint-Joseph*. Oil on canvas, 25 $\frac{3}{8}$  × 32 in. Catharine Lorillard Wolfe Collection, Wolfe Fund, 1913 13.66



A view of the Armory Show in New York, where the Cézanne landscape *View of the Domaine Saint-Joseph* was purchased by the Museum with the Wolfe Fund in 1913 (photo: courtesy Milton W. Brown)



Eugène Delacroix, French, 1798–1863, *The Abduction of Rebecca*. Oil on canvas, 39 $\frac{1}{2}$  × 32 $\frac{1}{4}$  in. Catharine Lorillard Wolfe Collection, Wolfe Fund, 1903 03.30

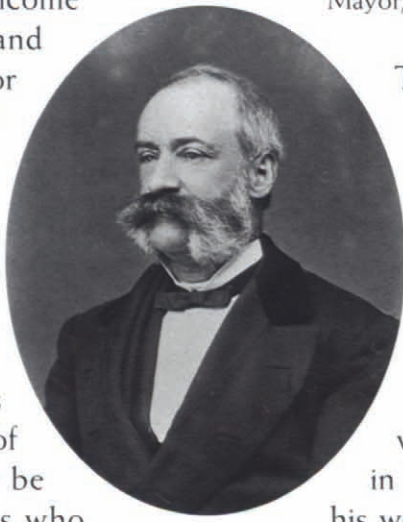
Opposite: Pierre Auguste Renoir, French, 1841–1919, *Madame Charpentier and Her Children*. Oil on canvas, 60 $\frac{1}{2}$  × 74 $\frac{7}{8}$  in. Catharine Lorillard Wolfe Collection, Wolfe Fund, 1907 07.122



## THE ROGERS FUND

In 1901 everything changed when Jacob S. Rogers died, leaving four and a half million dollars [to establish a fund] whose income was to be used for buying "rare and desirable" works of art and books for the Museum library. Since 1883 Mr. Rogers had paid an annual membership of ten dollars, usually in person, and had once asked for a copy of the constitution and by-laws. He must have thought that the Museum was capable of using large means wisely. . . . The Rogers bequest changed the whole nature of the Museum. It could no longer be managed by a group of art-lovers who gave their time, their money, and their possessions, or persuaded their

friends to do likewise. Overnight the Museum found itself a powerful buyer of art. (A. Hyatt Mayor, "The Gifts That Made the Museum")



Jacob S. Rogers  
(MMA Archives)

The most conspicuous lack in the Museum collection of modern pictures is the absence of any painting by Degas. His importance is no longer disputable; indeed, there are now but few who hesitate to place him in the company of the greatest French master. . . . [Five drawings by Degas were purchased with money from the Rogers Fund] in Paris in December 1918, at a sale of his works left in the studio at his death.

(Bryson Burroughs, "Drawings by Degas," *MMA Bulletin*, May 1919)



Edgar Degas, French, 1834–1917,  
*Violinist Seated*. Pastel and charcoal on  
green paper, 15 $\frac{3}{8}$  × 11 $\frac{1}{4}$  in. Rogers  
Fund, 1918 19.51.1

Pierre Puvis de Chavannes, French,  
1824–1898, *The Shepherd's Song*. Oil on  
canvas, 41 $\frac{1}{8}$  × 43 $\frac{1}{4}$  in. Rogers Fund,  
1906 06.177





## COLLIS P. HUNTINGTON

The announcement was made of the generous action of Mr. Archer M. Huntington in presently giving his life interest in the Collis P. Huntington collection of paintings to the Museum, to which under the will it would eventually pass. This valuable bequest consists of a [number of works] of unique value, the *Lady with a Lute* by Vermeer . . . two masterpieces of English painting, the *Calmady Children* by Lawrence and *Lady Smith and her Children* by Reynolds. . . Among the French paintings is a large composition, *Andromache*, by Prud'hon. (Bryson Burroughs, *MMA Bulletin*, June 1925)



Collis P. Huntington  
(MMA Archives)

Of the *Andromache and Astyanax* by Pierre P. Prud'hon, Jean Guiffrey in his excellent catalogue of that artist's works explains that its title appeared in the catalogue of the Salon of 1817 followed by this explanation, "It is the moment when the widow of Hector weeps over the fate of her son whose features recall to her those of her husband." The painting was not exhibited at that time, however. Left unfinished at the artist's death, it was shown in the Salon of 1824, and was bought afterward by the painter de Boisfremont, who later unfortunately undertook to finish the picture himself. (Bryson Burroughs, *MMA Bulletin*, July 1925)



Camille Corot,  
French, 1796–1875,  
*A Village Street:  
Dardagny*. Oil on canvas,  
13½ × 9½ in.  
Bequest of Collis P.  
Huntington, 1900  
25.110.17

Pierre Paul Prud'hon,  
French, 1758–1823,  
*Andromache and  
Astyanax*. Oil on canvas,  
52 × 67⅞ in.  
Bequest of Collis P.  
Huntington, 1900  
25.110.14



AUGUSTE RODIN,  
SAMUEL P. AVERY THOMAS F. RYAN

When Auguste Rodin died in November 1917, the major portion of the Metropolitan Museum's extensive collection of his sculpture had already been acquired. On May 2, 1912, the Museum opened a gallery devoted entirely to Rodin--a major event, and a tribute to Rodin's artistic stature, since still in the future was the founding of such institutions as the Museum of Modern Art that would have made the acquisition and exhibition of a large body of work by a living artist commonplace. . . .

Early in 1906, the Committee on Sculpture issued a remarkably farsighted report urging that the Museum acquire and display the work of modern sculptors. . . . At the time of the report Rodin was represented by the bust of Saint John the Baptist . . . an exceptionally fine bronze [the first of Rodin's sculptures to enter the Museum] that had been given in 1893 by Samuel P. Avery. Avery was one of the Museum's original trustees and a guiding spirit in the early years of the institution's existence. He was also the donor of the Barye Theseus. . . .

The

donor who made a reality of the plans of the Committee on Sculpture was Thomas Fortune Ryan. Ryan's rise to riches and success gave substance to the nineteenth-century dream of America as the land of limitless opportunity. . . . In 1909, Rodin modeled Ryan's portrait during a series of sittings. . . . The result was a portrait that Ryan did not like, not surprisingly, since it certainly captures Ryan's rocklike rigidity, and contemporary descriptions of him . . . suggest that the portrait is far from flattering. In fact, the portrait was not among Ryan's gifts to the Museum, but rather was given to the Museum by Rodin himself. In spite of his feelings about the portrait, Ryan seems to have developed a deep admiration for the sculptor, and in 1909, he was ready to entertain the Museum's proposal that he supply funds to augment the Museum's collection of the sculptor's work.

In July 1910, [the American sculptor and Museum trustee Daniel Chester] French and Edward Robinson, then vice director of the Metropolitan Museum, saw the

plaster model for the [Adam] in Rodin's studio.

The Museum commissioned this bronze, which was cast from Rodin's plaster model in 1910 or early 1911 by Alexis

Rudier. (Clare Vincent, "Rodin at The Metropolitan

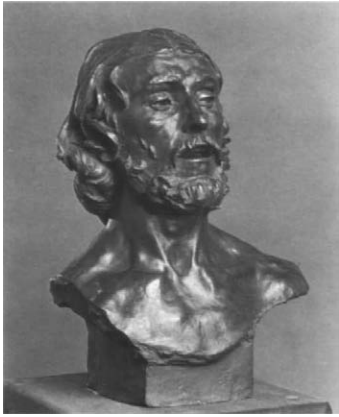
Museum of Art," *MMA*

*Bulletin*,

Spring

1981)

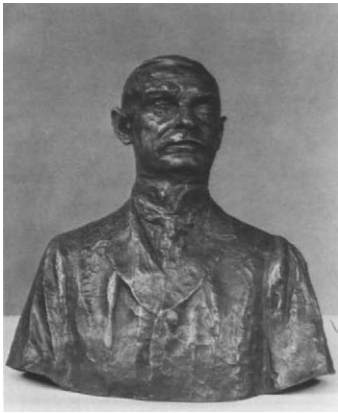




Left, top: Auguste Rodin, French, 1840–1917, *Saint John the Baptist*. Bronze, H. 21 $\frac{3}{8}$  in. Gift of Samuel P. Avery, 1893 93.11

Left, below: Auguste Rodin, *Thomas F. Ryan*. Bronze, H. 23 in. Gift of Auguste Rodin, 1911 11.174

Left, bottom: Edward Steichen's autochrome of 1907 entitled *Rodin—The Eve* shows the sculptor with a plaster version of Eve (MMA, Alfred Stieglitz Collection, 1949 55.639.9)



Opposite: Antoine Barye, French, *Theseus and the Centaur Bianor*. Bronze, H. 50 in. Gift of Samuel P. Avery, 1885 85.3



Photograph of the Rodin gallery in 1912 (MMA Archives)

Left: Auguste Rodin, *Adam*, cast in 1910 for the Museum, originally modeled in 1880. Bronze, H. 76 $\frac{1}{4}$  in. Gift of Thomas F. Ryan, 1910 11.173.1



## BENJAMIN ALTMAN

When Benjamin Altman, founder of the New York department store . . . died on October 7, 1913, leaving some \$35 million to philanthropic institutions in the city and to the Metropolitan Museum the greatest bequest it had ever received, the *New York Times* commented that "he was probably the most retiring man in New York." (Francis Haskell, "The Benjamin Altman Bequest," *MMA Journal* 3, 1970)

The bequest consisted of works by Old Masters, including Fra Angelico, Titian, Rembrandt, and Van Dyck, as well as Chinese porcelain and other masterpieces, but he also collected modern paintings, which were given a special exhibition in the Museum in December 1914.

Of the French pictures the three Corots are the most noteworthy. They are all landscapes of his late time, of the type most popular with American collectors, and show more or less prominently the artist's unfailing characteristics. The earliest of these is the *Ferryman*, painted about 1863. (Bryson Burroughs, *MMA Bulletin*, December 1914)



Portrait of Benjamin Altman by Ellen Emmet Rand, bequeathed to the Museum by Mr. Altman in 1913 (14.122)

## THEODORE M. DAVIS

Theodore M. Davis, of Newport, Rhode Island, died at Miami, Florida, on February 13, 1915, in his seventy-eighth year. He bequeathed to the Museum practically his entire collection of works of art on condition that his estate should prove large enough to carry out certain specific gifts of money to his relatives and friends.

. . . The collection, numbering over a thousand objects, covers a wide range: Egyptian and classical antiquities; European paintings, sculpture, furniture, and textiles; Near Eastern rugs, textiles, pottery,

and miniatures; Far Eastern porcelain and amber. . . The more modern works [include] a Claude Monet, one of his great series of Rouen Cathedral [and] a tender little landscape by Corot. . . They bear witness to the fineness of Mr. Davis's sensibility and, incorporated in the collection of the Museum, they establish a lasting monument to his discernment. (Bryson Burroughs, *MMA Bulletin*, March 1931)



Benjamin Altman's picture gallery (MMA Archives)



Left: Camille Corot, French, 1796–1875, *The Ferryman*. Oil on canvas, 26½ × 19 in. Bequest of Benjamin Altman, 1913 14.40.811

Opposite: Claude Monet, French, 1840–1926, *Rouen Cathedral: The Portal (in Sun)*. Oil on canvas, 39¼ × 25 7⁄8 in. Theodore M. Davis Collection. Bequest of Theodore M. Davis, 1915 30.95.250







GEORGE F. BAKER

It is our privilege to announce the important acquisition of the famous picture called *Salomé* by Henri Regnault. Mr. George F. Baker, one of the Trustees of the Museum and a member of its Executive Committee, is the donor, having acquired the picture for presentation to the Museum. . . . According to the most ardent and eloquent of Regnault's admirers, Théophile Gautier, "His is the most remarkable individuality among the young generation of artists; to be in the first rank amongst the moderns seems to be his due, if he has not already reached it." (Bryson Burroughs, *MMA Bulletin*, August 1916)

ISAAC D. FLETCHER

Isaac Dudley Fletcher, a native of Bangor, Maine, settled in New York in 1865 and became a successful merchant. A benefactor of the Metropolitan, the subject bequeathed the museum money and his art collection, which included ancient art, European sculpture and decorative arts, as well as Chinese ceramics and paintings. (Doreen Bolger Burke, *American Paintings in the Metropolitan Museum of Art*, 1980, vol. III)

Of the paintings in the Fletcher collection the portrait of Mlle. Charlotte du Val d'Ognes . . . is the most striking. (*MMA Bulletin*, March 1918)

Henri Regnault, French,  
1843–1871, *Salomé*. Oil  
on canvas, 63 × 40½ in.  
Gift of George F. Baker,  
1916 16.95



The picture bears no signature but it has been regarded for many years as the work of Jacques Louis David, indeed as one of his most celebrated portraits. . . . Certain documents have afforded us the strongest reasons for rejecting the attribution of this remarkable portrait to David. At the same time they have led us to believe in the attribution to Madame [Con-



Portrait of Isaac D. Fletcher (1914) by Carnig Eksergian, bequeathed to the Metropolitan Museum by Mr. Fletcher in 1917 (17.120.208)

stance Marie] Charpentier. Credible though this is, this assumption will not be verified until the day when some oil portraits by this artist are discovered. Meanwhile the notion that our portrait of Mlle Charlotte may have been painted by a woman is, let us confess, an attractive idea. (Charles Sterling, "A Fine 'David' Reattributed," *MMA Bulletin*, December 1950)



Jean François Millet, French, 1814–1875, *Autumn Landscape with a Flock of Turkeys*. Oil on canvas, 31 $\frac{7}{8}$  × 39 in. Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917 17.120.209

Left: Unknown French artist, *Portrait of a Young Woman, called Mademoiselle Charlotte du Val d'Ognes*. Oil on canvas, 63 $\frac{1}{2}$  × 50 $\frac{5}{8}$  in. Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917 17.120.204



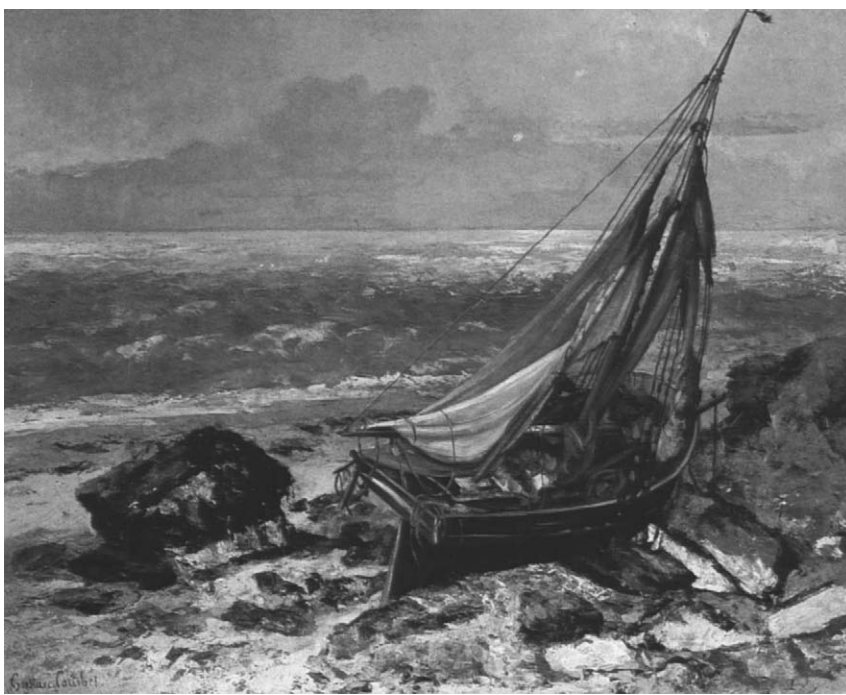


View of the Museum's Courbet exhibition, 1919 (MMA Archives)



Gustave Courbet, French, 1819–1877, *Louis Gueymard as Robert le Diable*. Oil on canvas, 58½ × 42 in. Gift of Elizabeth Milbank Anderson, 1919 19.84

Gustave Courbet, *A Boat on the Shore*. Oil on canvas, 25½ × 32 in. Gift of Mary Goldenberg, 1899 99.11.3



Opposite: Claude Monet, French, 1840–1926, *Spring (Fruit Trees in Bloom)*. Oil on canvas, 24½ × 39⅞ in. Bequest of Mary Livingston Willard, 1926 26.186.1



MARY GOLDENBERG  
ELIZABETH MILBANK ANDERSON      MARY LIVINGSTON WILLARD

In reading over the early records of the Museum, one is struck by the amount of help given by women. . . . The first woman to make a very great contribution to the Museum was Catharine Lorillard Wolfe, the only woman among the original subscribers in 1870. (A. Hyatt Mayor, "The Gifts That Made the Museum")

Miss Wolfe was followed by many other benefactresses, including the three women featured here. Little is known of their personal lives or their private collections beyond the gifts they made to the Museum, but the fact that these two Courbets and the Monet were among the first by these artists to enter the Museum's col-

lection speaks eloquently for the insight and taste of their donors.

The Museum announces with great satisfaction that one of the remarkable and important pictures now in the Courbet Centenary Exhibition will remain here as a part of its permanent collection. Mrs. Elizabeth Milbank Anderson has given the Museum the *Portrait of Gueymard in the Rôle of Robert le Diable*. . . . The sitter was a famous tenor at the Paris Opéra. He is shown at the moment in the first act when he sings, "Oui, l'or est une chimère." (Bryson Burroughs, "The Gift of a Courbet," *MMA Bulletin*, May 1919)



## HUGO REISINGER

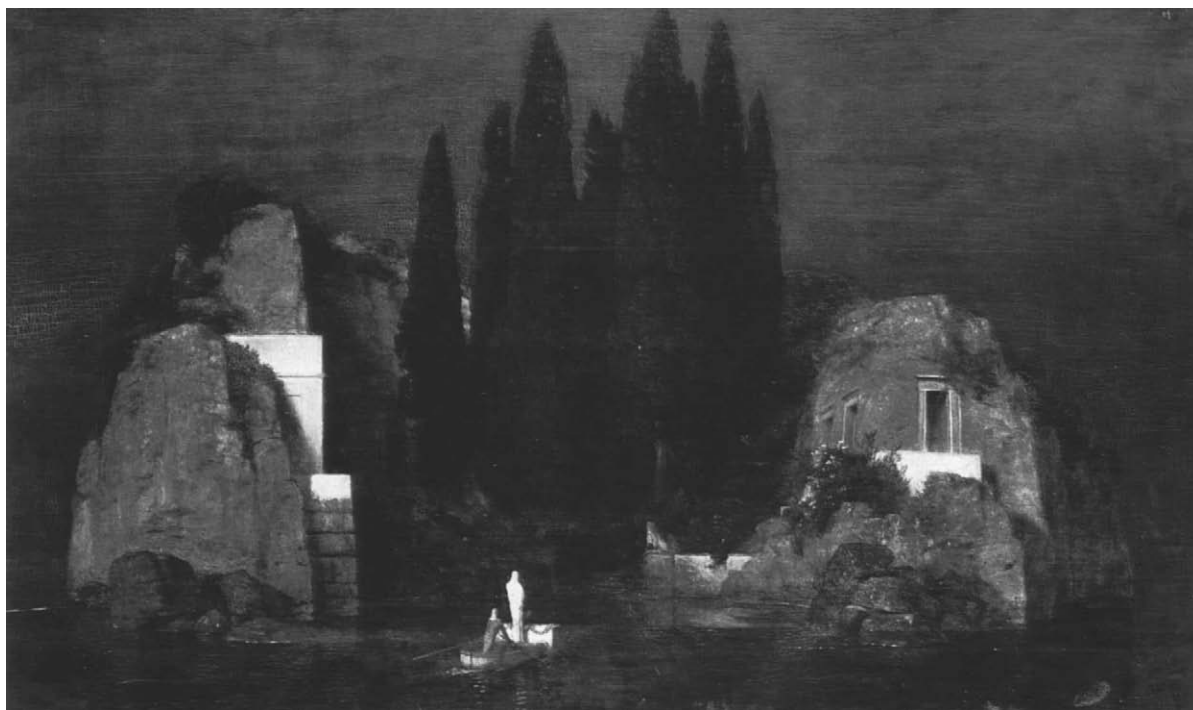
This double portrait of 1912 called *In the Studio* by the American artist Gari Melchers depicts the artist himself with his patron Hugo Reisinger (seated in the foreground), who was a discriminating collector of modern art and an enthusiastic promoter of cultural exchanges between his native Germany and the United States. In 1908 Reisinger was elected an honorary fellow for life at the Metropolitan Museum, and he bequeathed a fund for the acquisition of paint-



*In the Studio* by Gari Melchers, showing the artist and his patron Hugo Reisinger (MMA, Gift of Curt H. Reisinger, 1956, 56.88)

ings and sculpture by German artists.

*The Island of the Dead* by Arnold Böcklin, perhaps more widely known than any other German work of art since the sixteenth century, now enters our collection, having been bought out of the fund bequeathed by Hugo Reisinger in 1916 for the purchase of modern German art. (Bryson Burroughs, "The Island of the Dead by Arnold Böcklin," *MMA Bulletin*, June 1926)



Arnold Böcklin, Swiss, 1827–1901, *Island of the Dead*.  
Oil on wood, 29 × 48 in. Reisinger Fund, 1926  
26.90





The Burne-Jones painting *The Love Song*, perhaps one of his most famous and lyrical paintings, was exhibited for the first time at London's Grosvenor Gallery in 1878. It was purchased by the Metropolitan with funds generously donated by Alfred N. Punnett in 1924.

WILLIAM H. HERRIMAN

At [Moreau's] death it was found that he had left his home in Paris with all its contents, his pictures and studies to the number of some twelve hundred, to the French nation. The bequest was accepted, and the house was made into the Gustave Moreau Museum; with a small number of exceptions—[including] this picture of Oedipus, which belonged to William H. Herriman, who bequeathed it to our collection . . . his entire life-work is there exhibited. The acquisition . . . thus assumes an importance of rarity, in addition to the beauty of the work itself and the interest of the phase of European art which it represented. Its analogues, allowing for differences in national temperaments and conditions, may be found in the work of Burne-Jones in England, Feuerbach in Germany. . . . (Bryson Burroughs, "Gustave Moreau," *MMA Bulletin*, January 1922)



Left, above: Sir Edward Coley Burne-Jones, British, 1833–1898, *The Love Song* (*Le Chant d'Amour*). Oil on canvas, 45 × 61 $\frac{3}{8}$  in. The Alfred N. Punnett Endowment Fund, 1947 47.26

Left: Gustave Moreau, French, 1826–1898, *Oedipus and the Sphinx*. Oil on canvas, 81 $\frac{1}{4}$  × 41 $\frac{1}{4}$  in. Bequest of William H. Herriman, 1920 21.134.1





Edgar Degas, French, 1834–1917,  
*A Woman Seated Beside a Vase of Flowers.*  
 Oil on canvas, 29 × 36½ in.  
 H. O. Havemeyer Collection, Bequest  
 of Mrs. H. O. Havemeyer, 1929  
 29.100.128

Paul Cézanne, French, 1839–1906,  
*Mont Sainte-Victoire and the Viaduct of the  
 Arc Valley.* Oil on canvas, 25¼ ×  
 32⅞ in. H. O. Havemeyer Collection,  
 Bequest of Mrs. H. O. Havemeyer,  
 1929 29.100.128





The family's association with this institution goes back to 1888, when Henry Osborne Havemeyer, then head of the American Sugar Refining Company, became one of the fledgling Museum's principal benefactors. Encouraged by his wife, Louisine, an avid connoisseur of the arts, Havemeyer had amassed by the time of his death in 1907 one of the greatest private collections of old and contemporary masterworks, which Mrs. Havemeyer continued to augment until her death in 1929, the year of the family's major bequest to the Metropolitan. It was through her friendship with Mary Cassatt, the American expatriate painter, that Mrs. Havemeyer first came in contact with the Impressionist painters in Paris, among them Degas, whose works particularly enchanted her. (Theodore Rousseau, *MMA Bulletin*, April / May 1972)

Mr. and Mrs. Havemeyer had been giving to the Museum since 1888, while they were forming their celebrated collection with impeccable individuality and taste. They did not care whether they collected the fashionable arts of Japan and China or flouted the taste of their time by going hot-headed for El Greco and the Impressionists. They had in the highest degree the indispensable requirement for a great collector—the courage of perception—and this rare



Photograph of H. O. and Louisine Havemeyer in Paris in 1889 (MMA Archives)

quality makes a Havemeyer object recognizable no matter where it turns up. Their things do not look rich materially but each one identifies itself in any gallery by its accept of imagination. . . . But the great glory of the Havemeyer collection lies in its European paintings. Their Manets and Degas and Courbets are so fine that these painters can now be seen better in America than at home. The collection has become a part of all our lives, and New York would no longer be quite itself if one now took away the series of Degas paintings and bronzes, Goya's *Majas on a*

*Balcony*, or El Greco's storm over Toledo. (A. Hyatt Mayor, "The Gifts That Made the Museum")

Degas, in whose work the Museum was particularly weak, is now, owing to the Havemeyer bequest, probably better represented here than anywhere else. . . . *The Woman with Chrysanthemums* [is] among the subtlest of his oils. . . .

These magnificent works represent various phases of Cézanne's development. . . . In the two broad landscapes (*L'Estaque* and *Mont Sainte-Victoire*) the artist appears again to have come near to attaining the infinitely difficult goal he set himself and a stirring, restless near-harmony results.

The placing of [Courbet's] paintings in the gallery alongside of first-rate works by Rembrandt and El Greco is a test of



Installation view of "Collector's Choice," an exhibition of the Havemeyer Collection held at the Museum in 1957 (MMA Archives)





Above: Gustave Courbet, French, 1819–1877, *Woman with a Parrot*. Oil on canvas, 51 × 77 in. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.57

Opposite: Edouard Manet, French, 1832–1883, *Mademoiselle V... in the Costume of an Espada*. Oil on canvas, 65 × 50¼ in. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.53

Courbet's ultimate seriousness and power and it is a test which he easily passes. *The Woman with a Parrot*, the celebrated recumbent nude lent for so many years, now becomes one of the Museum's permanent treasures.

Manet is brilliantly represented. . . .

Among the paintings [is] *Mlle Victorine in the Costume of an Espada*, which is surely one of Manet's most delightful triumphs. Such freshness of color, such juicy, felicitous painting, such soft, engaging femininity masquerading in the fateful matador's costume! (MMA Bulletin, March 1930)



J.M.W. Turner

1845





Jacques Louis David, French,  
1748–1825, *The Death of Socrates*.  
Oil on canvas, 51 × 77¼ in.  
Catharine Lorillard Wolfe  
Collection, Wolfe Fund, 1931  
31.45

Jean Auguste Dominique Ingres  
and Workshop, French,  
1780–1867, *Odalisque in Grisaille*.  
Oil on canvas, 32¾ × 43 in.  
Catharine Lorillard Wolfe  
Collection, Wolfe Fund, 1938  
38.65





## THE WOLFE FUND

The dominant movement at the beginning of the century was Neoclassicism, the leader of which was Jacques Louis David. His *Death of Socrates* seems to us artificial in its attempt to recreate a classical atmosphere and in its theatrical postures. But it has a sharpness of observation and a strength and freshness in handling which contradict the well-worn criticisms of "academic painting" so fashionable in our time.

The tradition of Neoclassicism was carried on by Ingres, whose paintings are models of method and discipline. But beneath this lies a passionate temperament, which can be felt in the suppressed sensualism of a nude such as the

*Odalisque in Grisaille*. It is expressed by the subtle but extraordinarily suggestive distortions of his line, which can be seen even in such classical portraits as Monsieur and Madame Leblanc. (Theodore Rousseau, Jr., "A Guide to the Picture Galleries," *MMA Bulletin*, January 1954)

## THE ROGERS FUND

The major event of 1949 was the exhibition of 158 paintings, watercolors, and drawings by Vincent van Gogh, which opened October 20. Some of the artist's finest works were borrowed from institutions and private collectors. Over 302,000 visitors came to see it—an unprecedented number for any Museum exhibition.

Thanks to the Rogers Fund, two paintings by the artist were bought from the display.



Visitors waiting to enter the van Gogh exhibition held at the Museum in the fall of 1949 (MMA Archives)

Vincent van Gogh, Dutch, 1853–1890, *Cypresses*. Oil on canvas,  $36\frac{3}{4} \times 29\frac{1}{8}$  in. Rogers Fund, 1949 49.30. This painting and *Sunflowers* (49.41) were purchased at the time of the exhibition and were the first paintings by the artist to enter the Museum's collection.



## LILLIE P. BLISS

The story of the growth of the Metropolitan's collection of paintings by Monet . . . is no less fascinating than is the study of the paintings themselves. With two exceptions, *Terrace at Sainte-Adresse* [now *Garden at Sainte-Adresse*] and *Parisians Enjoying the Parc Monceau*, both purchased with the help of specially donated funds, all have come to the Museum by private gift or bequest, which is a remarkable memorial to the generosity of its benefactors. (Douglas Cooper, "The Monets in the Metropolitan Museum," *MMA Journal* 3, 1970)



Lillie P. Bliss  
(MMA Archives)

By the will of Lizzie P. Bliss, who died on March 12, 1931, the Museum became the owner of thirteen works of art from her celebrated collection. . . . The Monet has [already] been seen here, having been included in the Impressionist and Post-Impressionist Exhibition of 1921. Miss Bliss was a believer in giving the widest usefulness to her pictures and welcomed opportunities to share with others the pleasure she herself took in them, with the result that no privately owned collection in New York was better known than hers.



Honoré Daumier, French, 1908–1879,  
*The Laundress*. Oil on wood, 19¼ ×  
13 in. Bequest of Lillie P. Bliss, 1931  
47.122

Claude Monet 1840–1926, *The  
Manneporte near Étretat*. Oil on canvas, 32  
× 25¾ in. Bequest of Lillie P. Bliss,  
1931 31.67.11



[The Monet] dates from the middle eighties, the artist's best time, and in no other work is his particular invention, the painting of iridescent, radiating sunlight, more convincingly rendered. With the Monets of the Havemeyer Collection, those left by Theodore M. Davis, and this example, the Museum now affords a magnificent showing of the foremost master of Impressionism. (Bryson Burroughs, "The Bequest of Lizzie P. Bliss," *MMA Bulletin*, November 1931)



## JULIA W. EMMONS

In 1956, with the bequest of Julia W. Emmons, [the Museum] received five more splendid paintings of the years 1882–1903. (Douglas Cooper, "The Monets in the Metropolitan Museum")

Above: Pierre Auguste Renoir, French, 1841–1919, *The Bay of Naples*. Oil on canvas, 23½ × 32 in. Bequest of Julia W. Emmons, 1956 56.135.8

Right: Claude Monet, *Morning on the Seine near Giverny*. Oil on canvas, 32⅛ × 36⅞ in. Bequest of Julia W. Emmons, 1956 56.135.4





## HARRY PAYNE BINGHAM

For the past twenty years—ever since it was borrowed for the Museum's fiftieth anniversary celebration—Courbet's *Demoiselles de Village* has radiated its sane sweetness through the galleries of French paintings. This large canvas, one of Courbet's most famous works, has been with us all these years as a loan from Harry Payne Bingham, who now makes the tenure permanent by changing the status of the painting from that

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Right: Edgar Degas, French, 1834–1917, *The Dance Class*. Oil on canvas,  $32\frac{3}{4} \times 30\frac{1}{4}$  in. Bequest of Mrs. Harry Payne Bingham, 1986 1986.47.1

Below: Gustave Courbet, French, 1819–1877, *Young Women from the Village*. Oil on canvas,  $76\frac{3}{4} \times 102\frac{3}{4}$  in. Gift of Harry Payne Bingham, 1940 40.175





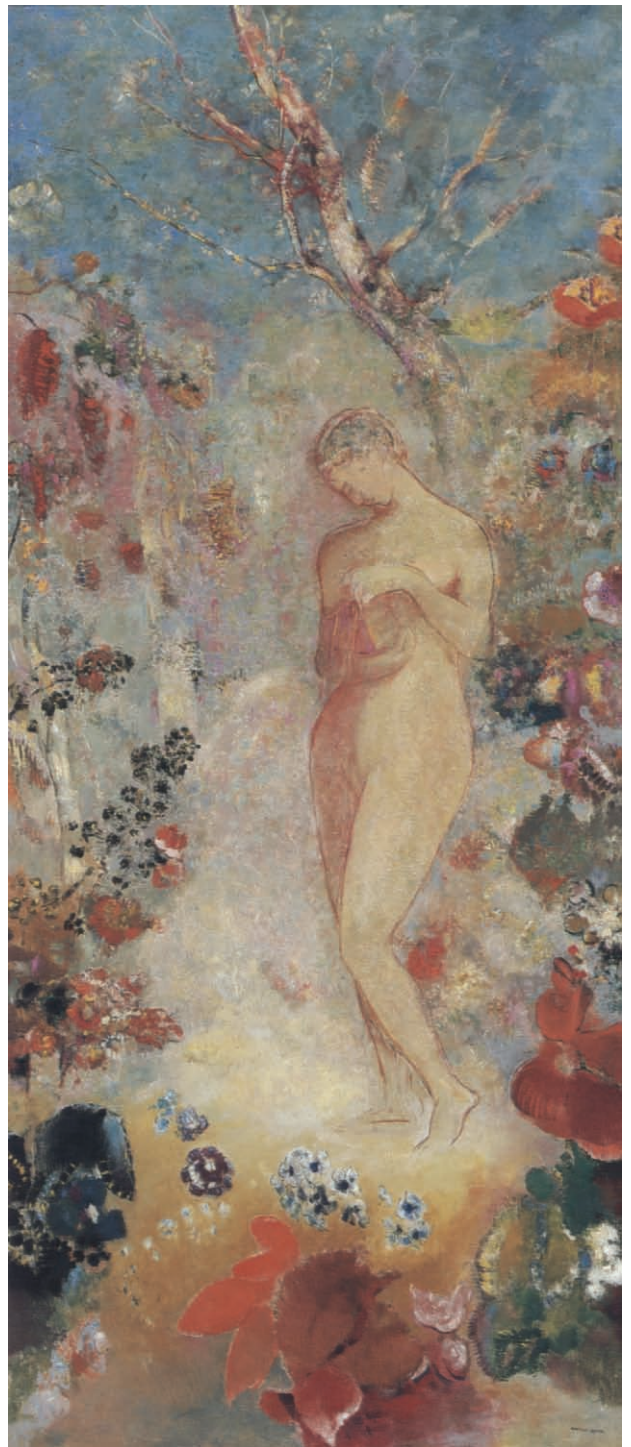
of a loan to that of a gift. . . . [Courbet] wrote to friends about the picture when he had just finished painting it: "It is hard for me to tell you what I have done this year for the Exhibition; I'm afraid of expressing myself badly. You can judge better if you see my picture; in the first place I have thrown my judges off the scene, I have set them on new ground; I have made something gracious; everything they have found to say up to now will be useless." (Harry B. Wehle, "Les Demoiselles de Village by Courbet," *MMA Bulletin*, February 1941)

The bequest of [*The Dance Lesson*] to the Museum brings to the collection one of Degas's greatest ballet paintings. When this work and its variant in the Musée d'Orsay, Paris, were painted in the mid-1870s, they constituted his most ambitious figural compositions outside of his history paintings. (Gary Tinterow, *Recent Acquisitions: A Selection, 1986–1987*)

The two paintings reproduced here were bought by Colonel Oliver Payne, who was a great friend and next-door neighbor of the Havemeyers. The Havemeyers encouraged Payne to collect, allowing him to buy paintings such as the Degas that had been offered to them.

ALEXANDER M. BING

Redon's *Pandora*, bequeathed to the Museum by Alexander M. Bing, a leading real-estate developer, art patron, and amateur painter, is typical of the artist's mythological pictures, in which the figures are a vehicle for the evocation of a dream world. The delicately drawn figure stands poised in the midst of a profusion of exquisite flowers, clutching what may be the yet-unopened box that would release all the evils that have plagued mankind.



Odilon Redon, French, 1840–1916, *Pandora*. Oil on canvas, 56½ × 24½ in. Bequest of Alexander M. Bing, 1959 60.19.1



## WILLIAM CHURCH OSBORN

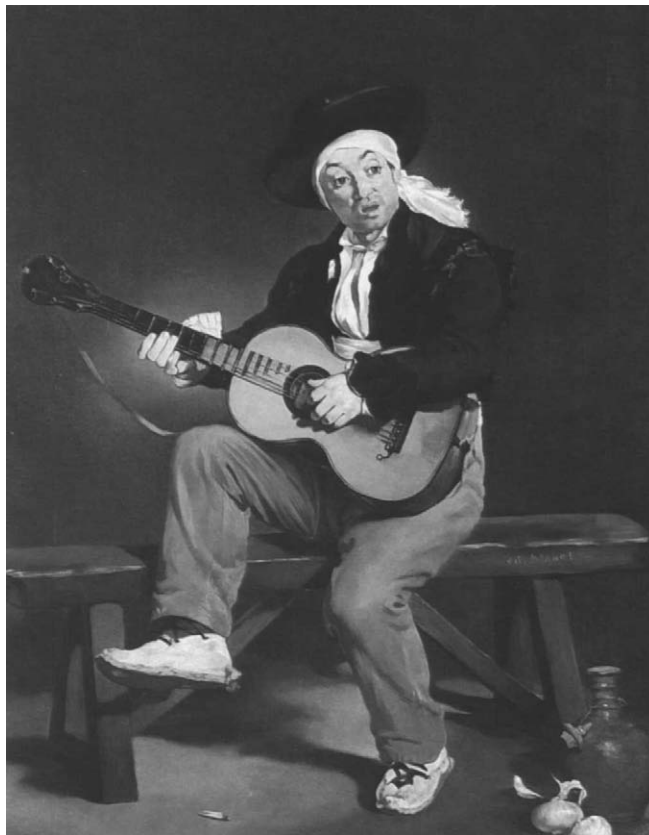
In choosing William Church Osborn President of The Metropolitan Museum of Art, the Trustees have been more than fortunate in finding another leader whose life, like those of his predecessors, has been noteworthy for devotion to the interests of his fellow citizens. . . . Mr. Osborn's appreciation of and interest in the fine arts [were] aroused in boyhood by close association with Frederic E. Church, one of the giants of the now almost forgotten Hudson River School of painters. To this early association must be attributed Mr. Osborn's predilection for landscapes and the making of his choice collection of modern French paintings, many of which are known to the public through their appearance at various loan exhibitions. (R. T. H. Halsey, *MMA Bulletin*, August 1941)

The Metropolitan's *Beach* [now *Regatta*] at *Sainte-Adresse* is one of a considerable group of similar paintings done by Monet during the summer of 1867, which bear witness to his seriousness of purpose as well as to his continued progress in his own naturalistic manner of painting. Tonally, nature is rendered in this picture almost with the exactitude of a photograph. (Douglas Cooper, "The Monets at the Metropolitan Museum")

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Opposite, above: Claude Monet, French, 1840–1926, *Regatta at Sainte-Adresse*. Oil on canvas, 29 $\frac{7}{8}$  × 40 in. Bequest of William Church Osborn, 1951 51.30.4

Opposite, below: Camille Pissarro, French, 1830–1903, *Jallais Hill, Pontoise*. Oil on canvas, 34 $\frac{1}{4}$  × 45 $\frac{1}{4}$  in. Bequest of William Church Osborn, 1951 51.30.2



Edouard Manet, French, 1832–1883,  
*The Spanish Singer*. Oil on canvas, 58 × 45 in.  
Gift of William Church Osborn, 1949 49.58.2







Samuel A. Lewisohn  
(NYT Pictures)

## SAMUEL A. LEWISOHN

A lawyer who gave up practice to undertake his family's mining interests, Samuel Lewisohn was also a pioneer in industrial relations. He served the arts as chairman of the Lewisohn Stadium concerts, founded by his father, Adolph, and as trustee and vice president of the Museum of Modern Art and trustee of the Metropolitan Museum of Art. . . . He wrote books on industry and on painting and had a noted collection of modern paintings in his home. (*The New York Times*, March 15, 1951)



Vincent van Gogh, Dutch, 1853–1890, (*L'Arlésienne*) *Madame Joseph-Michel Ginoux*. Oil on canvas, 36 × 29 in. Bequest of Samuel A. Lewisohn, 1951 51.112.3



Georges Seurat, French, 1859–1891, *Study for "A Sunday on La Grande Jatte."* Oil on canvas, 27¾ × 41 in. Bequest of Samuel A. Lewisohn, 1951 51.112.6



Brought together in the last sixty years by Adolph Lewisohn and his son, Samuel A. Lewisohn, this collection reflects not only their interest in the art of the French Impressionists but also their enthusiasm for the work of their contemporaries in America and in Europe.

(MMA *Bulletin*, November 1951)

[Cézanne's] *Still Life with Apples and Primroses* was . . . presented by the artist to his friend Claude Monet. For many years it hung over the head of Monet's bed in his house at Giverny, and his widow refused to sell it in her lifetime. It came to the Museum in 1951 as a bequest from the late Samuel A. Lewisohn. (Theodore Rousseau, Jr., MMA *Bulletin*, May 1952)

*Ia Orana Maria* was painted in 1891, the year of Gauguin's arrival in Tahiti, and, aside from its aesthetic merits, it is interesting in that it marks the beginning of a new phase in his art. The artist wrote . . . that this was the only painting of importance, as distinct from "sketches, or rather studies," that he had done since his arrival and that he was fairly pleased with it. It was exhibited in Paris in 1893 at the Durand-Ruel exhibition of his work and was bought by the dealer and collector Michel Manzi for two thousand francs and passed into the collection of Adolph Lewisohn. It was recently bequeathed to the Museum by Samuel A. Lewisohn. (Henri Dorra, "*Ia Orana Maria*," MMA *Bulletin*, May 1952)



Paul Cézanne, French, 1839–1906, *Still Life with Apples and a Pot of Primroses*. Oil on canvas, 28 $\frac{3}{4}$  × 36 $\frac{3}{8}$  in. Bequest of Sam A. Lewisohn, 1951 51.112.1

Paul Gauguin, French, 1848–1903, *Ia Orana Maria* (*Hail Mary*). Oil on canvas, 44 $\frac{3}{4}$  × 34 $\frac{1}{2}$  in. Bequest of Sam A. Lewisohn, 1951 51.112.2





Henri Fantin-Latour, French, 1836–1904, *Still Life with Flowers and Fruit*. Oil on canvas, 28 $\frac{3}{4}$  × 23 $\frac{5}{8}$  in. Purchase, Mr. and Mrs. Richard J. Bernhard Gift, by exchange, 1980 1980.3



Camille Pissarro, French, 1830–1903, *The Old Market at Rouen and the Rue de l'Épicerie*. Oil on canvas, 32 × 25 $\frac{1}{2}$  in. Purchase, Mr. and Mrs. Richard J. Bernhard Gift, 1960 60.5

Right: Vincent van Gogh, Dutch, 1853–1890, *Oleanders*. Oil on canvas, 23 $\frac{3}{4}$  × 29 in. Gift of Mr. and Mrs. John L. Loeb, 1962 62.24

Opposite: Vincent van Gogh, *Iris*. Oil on canvas, 29 × 36 $\frac{1}{4}$  in. Gift of Adele R. Levy, 1958 58.187





MR. AND MRS. RICHARD J. BERNHARD  
MR. AND MRS. JOHN L. LOEB

The benefactions of Mr. and Mrs. Richard J. Bernhard, who donated funds to the Museum for the acquisition of paintings, and of Mr. and Mrs. John L. Loeb, who in 1962 gave us van Gogh's glorious *Oleanders*, may be seen as part of a rich family tradition. Mrs. Bernhard (née Dorothy Lehman) and Mrs. Loeb (née Frances Lehman) were the daughters of Adele and Arthur Lehman, a relative of Philip Lehman, who with his son Robert formed one of the world's finest private collections. Adele Lehman's father, Adolph Lewisohn, and her brother Samuel were two of the most inspired collectors this country has ever known. Thanks to the extraordinary bequests of Samuel Lewisohn in 1951, Adele Lehman in 1965, and Robert Lehman in 1975, the Museum's collections were enormously enriched. From genera-

tion to generation and from Pissarro to van Gogh, the Metropolitan Museum has been heir to the generous legacy of these distinguished New York families.

ADELE R. LEVY

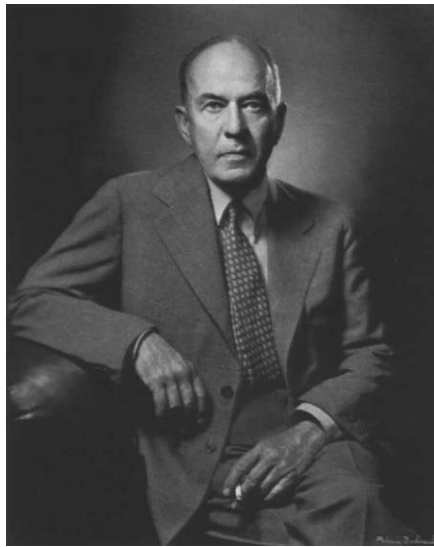
In 1961 Alfred H. Barr, Jr., described the late Adele R. Levy as a "woman of rare good taste and, perhaps more important, a woman of courage, sense of responsibility, and vision." An enthusiastic art collector, philanthropist, and civic and social-service leader, Mrs. Levy was active in some thirty-five charitable, artistic, and community organizations. Just as she divided her time among numerous worthy causes, she gave her collection of modern paintings not to a single institution but to several American museums across the country, where the individual gifts best complemented or extended existing collections.





STEPHEN C. CLARK

Stephen C. Clark [heir to the Singer Sewing Machine Company and founder of the National Baseball Hall of Fame] was a noted collector and patron of the arts, a Benefactor of the Museum and a longtime friend of the staff. With a keen eye and discrimination in the selection of his paintings, his collection came to be known here and abroad as one of the few really great modern collections of our times. . . . By his will he bequeathed to the



Stephen C. Clark (MMA Archives)

Museum an important collection of paintings and a generous legacy . . . [which] gave the Museum all his paintings and drawings by Cézanne, Degas, El Greco, [and] Seurat. The legacy was subject to a life estate in favor of his widow, but as Mrs. Clark generously relinquished her life interest, the paintings were delivered to the Museum early in the summer just past. (MMA *Annual Report*, 1960–61)



Georges Seurat, French, 1859–1891, *Circus Sideshow*.  
Oil on canvas, 39¼ × 59 in. Bequest of Stephen C.  
Clark, 1960 61.101.17





Paul Cézanne, French, 1839–1906, *Madame Cézanne in the Conservatory*. Oil on canvas, 36 $\frac{3}{4}$  × 28 $\frac{3}{4}$  in. Bequest of Stephen C. Clark, 1960 61.101.2

Paul Cézanne, *The Card Players*. Oil on canvas, 25 $\frac{3}{4}$  × 32 $\frac{1}{4}$  in. Bequest of Stephen C. Clark, 1960 61.101.1





MR. AND MRS. HENRY ITTLESON, JR.

The Department received some outstanding gifts during the year. Most welcome was a beautiful Sisley landscape given by Mr. and Mrs. Henry Ittleson, Jr., the first work by this artist to enter the collection. (Theodore Rousseau, MMA *Bulletin*, October 1965)

In 1955 the Ittlesons established a purchase fund to be used for the acquisition of works of art, and this enabled the Museum to add to its collection a number of very important works, including two Renoirs, two Cézannes, two Redons, and a van Gogh.

Alfred Sisley, British, 1839–1899,  
*The Bridge at Villeneuve-la-Garenne*.  
Oil on canvas,  $19\frac{1}{2} \times 25\frac{3}{4}$  in.  
Gift of Mr. and Mrs. Henry Ittleson, Jr.,  
1964 64.287

Claude Monet, French, 1840–1926,  
*Garden at Sainte-Adresse*. Oil on canvas,  $38\frac{5}{8} \times 51\frac{1}{8}$   
in. Purchase, special contributions and purchase  
funds given or bequeathed by friends of the  
Museum, 1967 67.241





## A SPECIAL PURCHASE

The Museum's collection of paintings by the Impressionist masters, acknowledged to be one of the earliest and most distinguished representations of their style, has been enhanced by the addition of a superb, unique work by Claude Monet, the *Terrace* [now *Garden*] at *Sainte-Adresse*. Painted in 1867 at Sainte-Adresse near Le Havre, where the river Seine opens into the Channel, it

combines an invigorating seascape with a view of a sunny flowering garden, enjoyed by a group of credible figures, said to be members of the artist's family. . . . This picture, of paramount importance in the history of painting, was acquired for the Museum with the generous help of a small group of friends of the Metropolitan. (Theodore Rousseau, *MMA Bulletin*, October 1968)





## ADELAIDE MILTON DE GROOT

Adelaide Milton de Groot died in her ninety-first year, leaving the Museum her entire collection of paintings. Our public knows many of these pictures well, since she had most generously placed her collection on loan here during her lifetime. Trained as an artist herself, Miss de Groot took an interest in painting of all periods, as the examples from her collection in our galleries show, for they range from important panels by the seventeenth-century Flemings Rubens and Jordaens, to the opulent *Still Life of Flowers in a Park [Basket of Flowers]* by Delacroix and the moving early self-portrait of Vincent van Gogh. (Theodore Rousseau, *MMA Bulletin*, October 1968)



Photograph of Miss de Groot with van Gogh's *Self-portrait with a Straw Hat*, which she bequeathed to the Museum in 1967, along with the rest of her collection

From this sketch, made in 1892, Toulouse-Lautrec created a handsome colored lithograph. He has shown here one of his friends, W. T. Warrener, an English student of painting, with Rayon d'Or and La Sauterelle, performers at the Montmartre café which his works immortalized. (Harry B. Wehle, *MMA Bulletin*, June 1948)

An equally valuable legacy of Miss de Groot's was the Adelaide Milton de Groot Fund, set up under the terms of a trust in 1930 in memory of the de Groot and Hawley families for purposes of supporting general archaeological investigation, excavation, and research.

Vincent van Gogh, Dutch, 1853–1890, *Self-portrait with a Straw Hat*. Oil on canvas, 16 × 12½ in. Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 67.187.70ab



Henri de Toulouse-Lautrec, French, 1864–1901, *The Englishman at the Moulin Rouge*. Oil and gouache on cardboard, 33¾ × 26 in. Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 67.187.108







MR. AND MRS.  
CHARLES WRIGHTSMAN

Charles Wrightsman, elected a Trustee in 1956, served the Museum in various capacities for many years, until his death in 1986. Together with his wife, Jayne, who became a Trustee in 1975, he was responsible for the presentation of the Wrightsman Galleries, as well as the gift of numerous magnificent paintings by Rubens, Vermeer, David, Tiepolo, and others. Mrs. Wrightsman established the Wrightsman Acquisition Fund, which has enabled the Museum to purchase many extraordinary works of art.

Camille Pissarro, French, 1830–1903, *Two Young Peasant Women*. Oil on canvas,  $35\frac{1}{4} \times 45\frac{7}{8}$  in. Gift of Mr. and Mrs. Charles Wrightsman, 1973 1973.311.5



A HAVEMEYER GIFT

A splendid gift received by the European Paintings Department in 1971 [is] *The Dance Lesson* by Edgar Degas. The picture once belonged to Mr. and Mrs. H. O. Havemeyer, whose treasures have long enriched many areas of the Metropolitan's collections. Prior to the 1929 bequest, Degas was weakly represented at the Museum; today, thirty-two of the forty Degas in the European Paintings Department are Havemeyer gifts. . . . It is understandable that Mrs. Havemeyer was taken by this charming picture and convinced her husband to buy it. (Everett Fahy, *MMA Bulletin*, April / May 1972)

Edgar Degas, French, 1834–1917, *The Dance Lesson*. Pastel on paper,  $25\frac{3}{8} \times 22\frac{7}{8}$  in. H. O. Havemeyer Collection, Anonymous Gift, in memory of Horace Havemeyer, 1971 1971.185





## JOAN WHITNEY PAYSON

Joan Whitney Payson was a longtime patron of the arts and a frequent and generous lender to special exhibitions at the Metropolitan. Mrs. Payson devoted her whole life to art, sports, and charitable causes. She was co-owner of Greentree, an important racing stable, and as an enthusiastic baseball fan, she acquired the New York Mets in 1961, but painting



Joan Whitney Payson at home, 1950s (photo courtesy John and Joanne Payson and family)

and sculpture were her major lifelong interest. She was made a Trustee of the Metropolitan Museum in 1960, and, thanks to her generosity, the Museum was able to acquire a number of important works at auction. At her death in 1975 the Museum received ten paintings from her collection, including works by Signac, Manet, Cézanne, and Toulouse-Lautrec.



Paul Signac, French, 1863–1935, *The Jetty at Cassis*.  
Oil on canvas, 18¼ × 25⅝ in. Bequest of Joan  
Whitney Payson, 1975 1976.201.19







## ROBERT LEHMAN

The extraordinary range of materials in the [Lehman] collection . . . is a fair measure of the catholic interests of the father and son who were responsible for the loving accumulation of these treasures. The late Philip Lehman collected over a period of a quarter of a century, most actively from 1911 to his death in 1926. Robert Lehman contin-



ues to be a very active and perceptive collector. . . . In the field of modern French painting Mr. Lehman has again shown his freedom from fashion and has among other things assembled striking groups of Fauve and Pointillist paintings and watercolors. (Theodore Allen Heinrich, "The Lehman Collection," *MMA Bulletin*, April 1954)



Top: Robert Lehman (MMA Archives)

Above: View of a stairwell in the Robert Lehman house, showing some of the Barbizon paintings in his collection (MMA Archives)

Left: Jean Auguste Dominique Ingres, French, 1780–1867, *Princesse de Broglie*. Oil on canvas, 47¾ × 35¾ in. Robert Lehman Collection, 1975 1975.1.186

Opposite: Pierre Auguste Renoir, French, 1841–1919, *Two Young Girls at the Piano*. Oil on canvas, 44 × 34 in. Robert Lehman Collection, 1975 1975.1.201



MRS. BERTRAM SMITH

The Museum's Monet holdings are nearly complete—with one significant exception. We have long suffered from the absence of a late painting of water lilies, the subject most closely identified in the public mind with Monet and one that total-

ly preoccupied the artist at the end of his career. Now, through the generosity of Mrs. Bertram Smith, this gap has been closed with a superb work belonging to the final series of water-lily pictures. (Gary Tinterow, *Notable Acquisitions*, 1983–84)

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Claude Monet, French, 1840–1926, *Water Lilies*. Oil on canvas, 51¼ × 79 in. Partial and Promised Gift of Mrs. Bertram Smith, 1983 1983.532

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Paul Gauguin, French, 1848–1903, *Still Life with Sunflowers and Puvis de Chavannes's "Hope."* Oil on canvas, 25¼ × 30¼ in. Partial Gift of Joanne Toor Cummings, 1984 1984.432



JOANNE TOOR CUMMINGS

A substantial contribution toward redressing an imbalance in the representation of Gauguin's work in the Museum's collection was made by the promised gift of Mrs. Cummings's still life reproduced below. This is one of the great symbolic works of Gauguin's last years and the Museum's first still life by the artist.





## MR. AND MRS. B. GERALD CANTOR

Forty-eight years ago Mr. Cantor, then a young entrepreneur, visited the Metropolitan Museum and fell in love with a marble sculpture. That sculpture was Rodin's *Hand of God*. As Mr. Cantor recalls, it was about two years later that he bought a small bronze version of the *Hand of God* and thus began what would ultimately become the most comprehensive private collection of Rodin's sculptures in the world. (Philippe de Montebello, "Foreword," *Rodin: The B. Gerald Cantor Collection*, 1986)

Over the years B. Gerald and Iris Cantor have generously given the Museum an impressive

collection of Rodin sculptures, including *The Burgbers of Calais* (1884–95), seen in the photograph below. The Cantors have contributed most notably to galleries in the Museum: the B. Gerald Cantor Sculpture Gallery, The Iris and B. Gerald Cantor Galleries (two permanent halls devoted to European nineteenth-century sculpture and decorative arts), the Iris and B. Gerald Cantor Exhibition Hall, and The Iris and B. Gerald Cantor Roof Garden, pictured here.

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The Iris and B. Gerald Cantor Roof Garden, showing Rodin's *Burgbers of Calais*, given by the Cantors in 1986







## SPECIAL PURCHASES

Since New York collectors did not favor Neoclassical or Romantic painting until recently, the Museum has made a concerted effort to purchase significant works when they become available. Over the past few years, the Museum has made several important purchases with the proceeds from the sale of redundant paintings. The sale of one of Renoir's smallest canvases paid for one of Géricault's largest—*Evening: Landscape with Aqueduct*—while the sale of other Renoirs, rarely if ever exhibited, paid for Delacroix's *The Natchez*, a key work that the artist exhibited at the Salon of 1835. In addition to these exemplars of French Romantic landscape and figure painting, the Museum has acquired a northern Realist counterpoint: a fine, intimate portrait by the Danish master Christen Købke of his brother.



Christen Købke, Danish, 1810–1848, Valdemar Hjartvar Købke (1813–1893), *The Artist's Brother*. Oil on canvas, 21½ × 18¼ in. Purchase, 1990 1990.233



Eugène Delacroix, French, 1798–1863, *The Natchez*. Oil on canvas, 35½ × 46 in. Purchase, Gifts of George N. and Helen M. Richard, Mr. and Mrs. Charles S. McVeigh, and Bequest of Emma A. Sheaffer, by exchange, 1989 1989.328

Opposite:  
Théodore Géricault, French, 1791–1824, *Evening: Landscape with an Aqueduct*. Oil on canvas, 98½ × 86½ in. Purchase, Gift of James A. Moffett 2nd, in memory of George M. Moffett, by exchange, 1989 1989.183



MR. AND MRS. DAVID ROCKEFELLER

In November 1992 Philippe de Montebello, director of the Metropolitan, announced to the Board of Trustees the acquisition of eight important French Impressionist works, gifts of several of the Museum's most generous patrons. "These gifts of longtime and loyal supporters of the Metropolitan are outstanding additions to the collection," he said. "Each painting and pastel broadens the scope of the collection, fills a specific gap, and complements the Museum's own splendid Impressionist works, as will be manifest upon the reopening of our galleries for nine-

teenth-century European Paintings and Sculpture early next fall." Among the acquisitions was Edouard Manet's *The Brioche*, a strong and splendidly painted still life in oil inspired by a Chardin still life that the artist had seen in the Louvre, a partial and promised gift of Mr. and Mrs. David Rockefeller, supporters of the Museum since 1946 and distinguished collectors of nineteenth- and twentieth-century paintings.

Edouard Manet, French, 1832–1883, *The Brioche*. Oil on canvas, 25 $\frac{3}{8}$  × 31 $\frac{1}{8}$  in. Partial and Promised Gift of Mr. and Mrs. David Rockefeller, 1991 1991.287



JANICE H. LEVIN

Along with a grant supporting the renovation of the Museum's new galleries for nineteenth-century painting, Mrs. Janice H. Levin, a prominent New York businesswoman and philanthropist, also pledged to give the Museum three important Impressionist paintings, Sisley's *Saburs Meadows in the Morning Sun* and the two works illustrated below. She and her husband, the late Philip Levin, began collecting art in 1959 and have donated funds to the Museum consistently over the last twenty years. She was made an Honorary Trustee in March 1993.

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Camille Pissarro, French, 1830–1903, *Côte des Grouettes, near Pontoise*. Oil on canvas, 29 $\frac{1}{2}$  × 23 $\frac{3}{4}$  in. Partial and Promised Gift of Janice H. Levin, 1991 1991.277.2



Edgar Degas, French, 1834–1917, *Portraits at the Stock Exchange*. Pastel on paper, pieced and laid down on canvas, 28 $\frac{3}{4}$  × 22 $\frac{3}{4}$  in. Partial and Promised Gift of Janice H. Levin, 1991 1991.277.1



MR. AND MRS. DOUGLAS DILLON

Douglas Dillon, former Ambassador to France and Secretary of the Treasury, was first elected a

Trustee of the Museum in 1951 and served as its President and then as Chairman of the Board of Trustees from 1970 to 1983. During his tenure he oversaw one of the most active building periods in the Museum's history with the development and implementation in the early 1970s of the architectural master plan, which virtually doubled the Museum's exhibition space. Particularly interested in Asian art, Mr. Dillon has supported the Museum's acquisition of Chinese painting, making its collection one of the country's finest today, housed in the Douglas Dillon Galleries. In 1992 he and Mrs. Dillon donated to the Museum four important paintings from their personal collection, including the Museum's first Degas jockey scene, Morisot's *Young Woman Seated on a Sofa* (both reproduced here), Sisley's *The Seine at Bougival*, and Pissarro's *Garden of the Tuileries on a Spring Morning*.



Edgar Degas, French,  
1834–1917, *Three Jockeys*.  
Pastel on paper, laid down  
on board, 19 1/4 x 24 1/2 in.  
Partial and Promised Gift of  
Mr. and Mrs. Douglas  
Dillon, 1992. 1992.103.1

Berthe Morisot, French,  
1841–1895, *Young Woman  
Seated on a Sofa*. Oil on canvas,  
31 1/4 x 39 1/4 in. Partial and  
Promised Gift of Mr. and  
Mrs. Douglas Dillon, 1992  
1992.103.2







Alfred Sisley, British, 1839–1899, *The Seine at Bougival*. Oil on canvas, 18¼ × 24¼ in. Partial and Promised Gift of Mr. and Mrs. Douglas Dillon, 1992 1992.103.4



THE HONORABLE AND MRS. WALTER H. ANNENBERG



Walter and Leonore Annenberg have long been generous supporters of the Metropolitan. Mr. Annenberg, formerly Ambassador to England's Court of St. James's, was a Trustee from 1974 to 1981 and is now an Honorary Trustee; Mrs. Annenberg is now a Trustee. In addition to numerous gifts to the Museum, the Annenbergs anticipate bequeathing their collection of 53 works of Impressionist and Post-Impressionist art upon the passing of Mr. Annenberg, the largest bequest of its kind since that of H. O. Havemeyer in 1929.

Since their first acquisitions made in the early 1950s, Walter and Lee Annenberg have steadily and thoughtfully assembled a group of pictures that together give evidence of the achievement



Left, above: Vincent van Gogh, Dutch, 1853–1890, *Shoes*. Oil on canvas, 17 $\frac{3}{8}$  × 20 $\frac{1}{8}$  in. Purchase, The Annenberg Foundation Gift, 1992.374

Left: Vincent van Gogh, *Wheat Field with Cypresses*. Oil on canvas, 28 $\frac{3}{4}$  × 36 $\frac{3}{4}$  in. Purchase, The Annenberg Foundation Gift, 1993.132

Opposite: Pierre Auguste Renoir, French, 1841–1919, *The Daughters of Catulle Mendès*. Oil on canvas, 63 $\frac{3}{4}$  × 51 $\frac{1}{8}$  in. From the Collection of Walter H. and Leonore Annenberg









of the masters of Impressionism and Post-Impressionism equaled by very few collections in private hands today. . . . The names represented in the collection are magisterial—Cézanne, Degas, Monet, van Gogh, Gauguin, Picasso—but the individual objects yet more telling. (Directors' Foreword, *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, Philadelphia, 1989)

Opposite, above: Claude Monet, French, 1840–1926, *Camille Monet in the Garden at the House in Argenteuil*. Oil on canvas, 23 $\frac{3}{8}$  × 31 $\frac{1}{2}$  in. From the Collection of Walter H. and Leonore Annenberg

Opposite, below: Paul Gauguin, French, 1848–1903, *The Siesta*. Oil on canvas, 34 $\frac{1}{4}$  × 45 $\frac{3}{4}$  in. From the Collection of Walter H. and Leonore Annenberg



The Museum is grateful to all of the following individuals for their valuable contributions to our holdings in nineteenth-century paintings and sculpture.

Charlotte Gina Abrams	Julia W. Emmons	Margaret Seligman Lewisohn	Edna H. Sachs
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Mary V. T. Eberstadt	Janice H. Levin	Thomas F. Ryan	
	Adele R. Levy		

and all friends of the Museum  
who have chosen to remain  
anonymous

